La Ferme.
de Friederichsborg.

Catalogue des Morceaux

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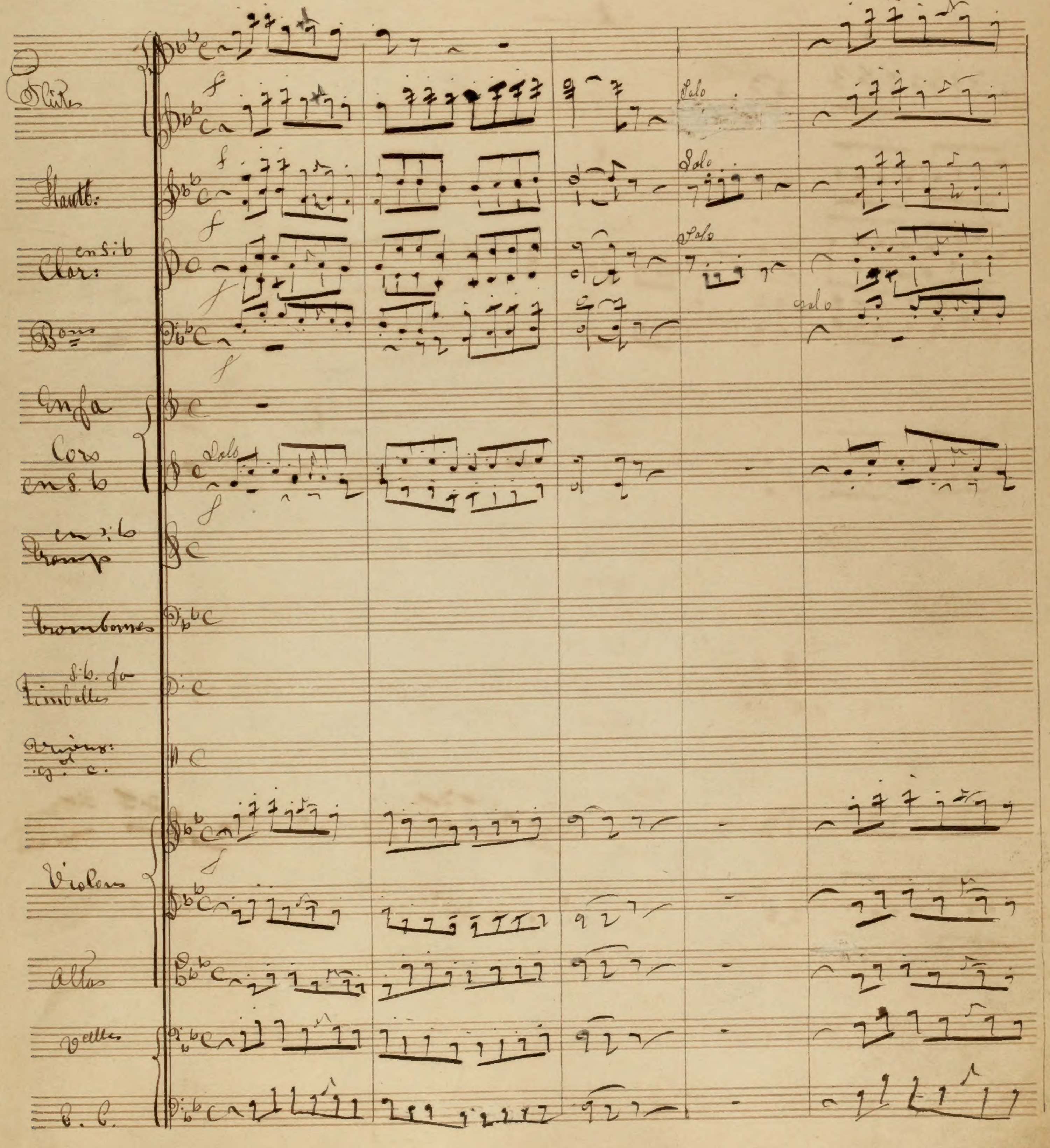
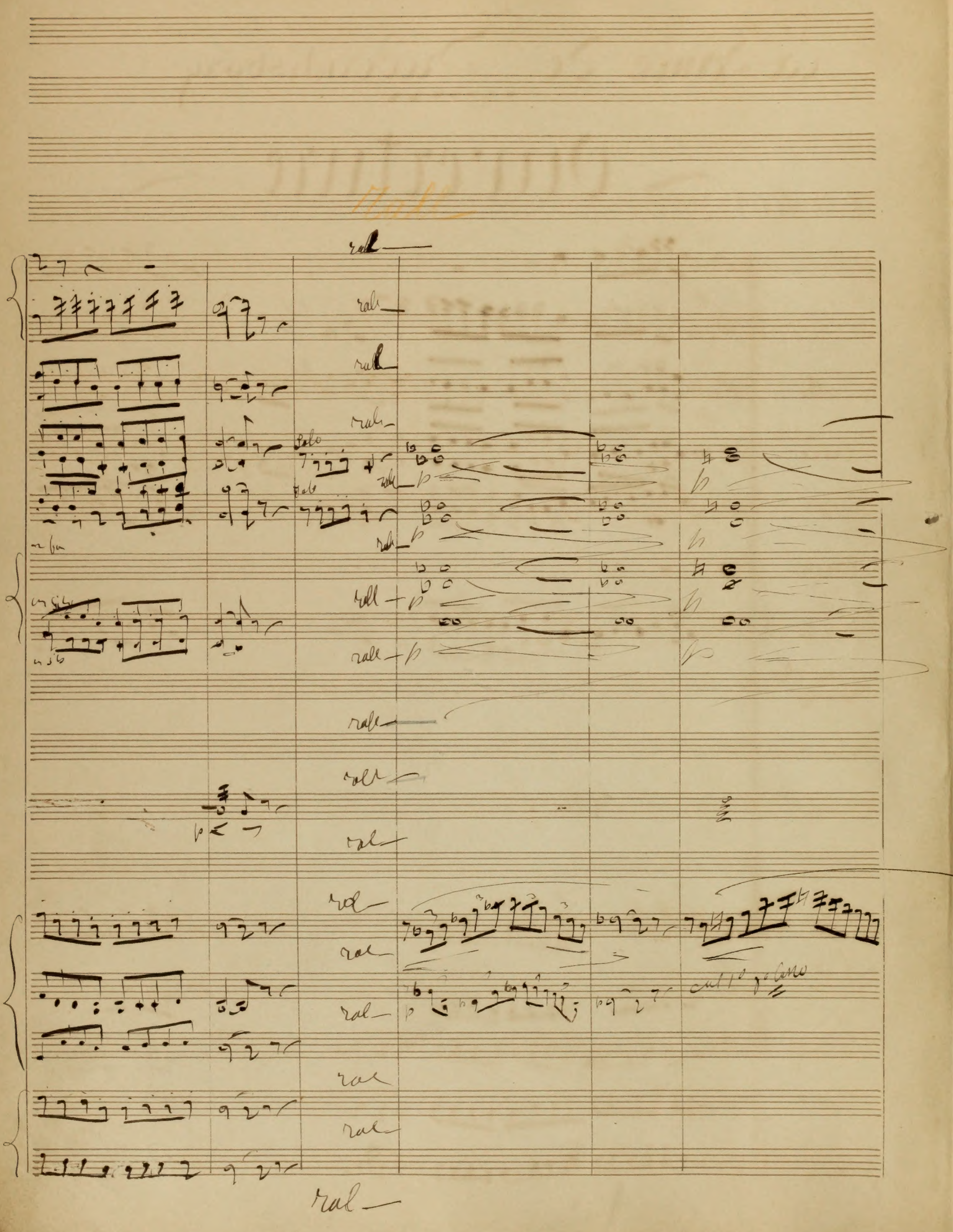
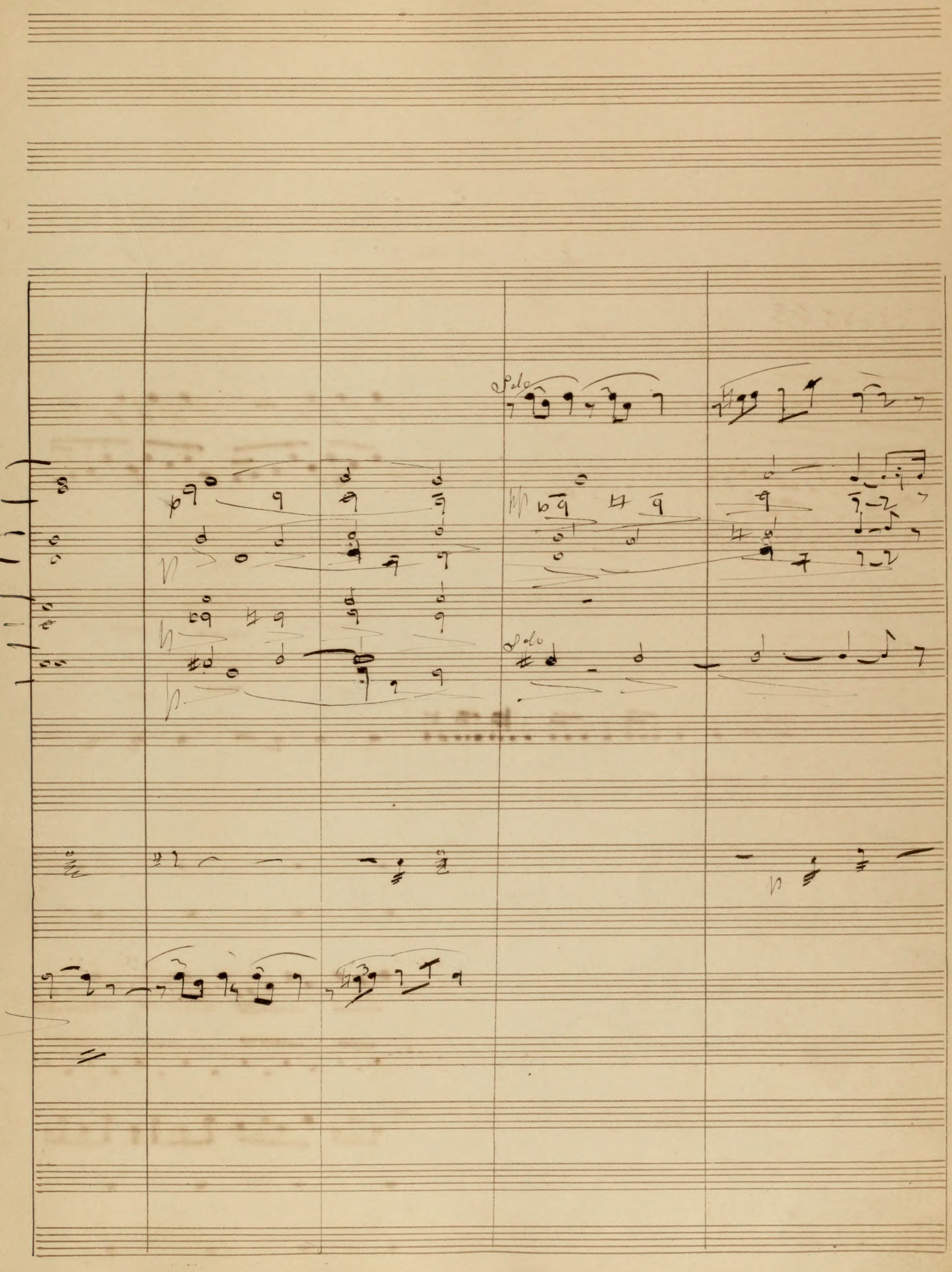
La Ferme de Frédérichsborg

Ouverture

All° mod^to




rall
Solo
Solo
rall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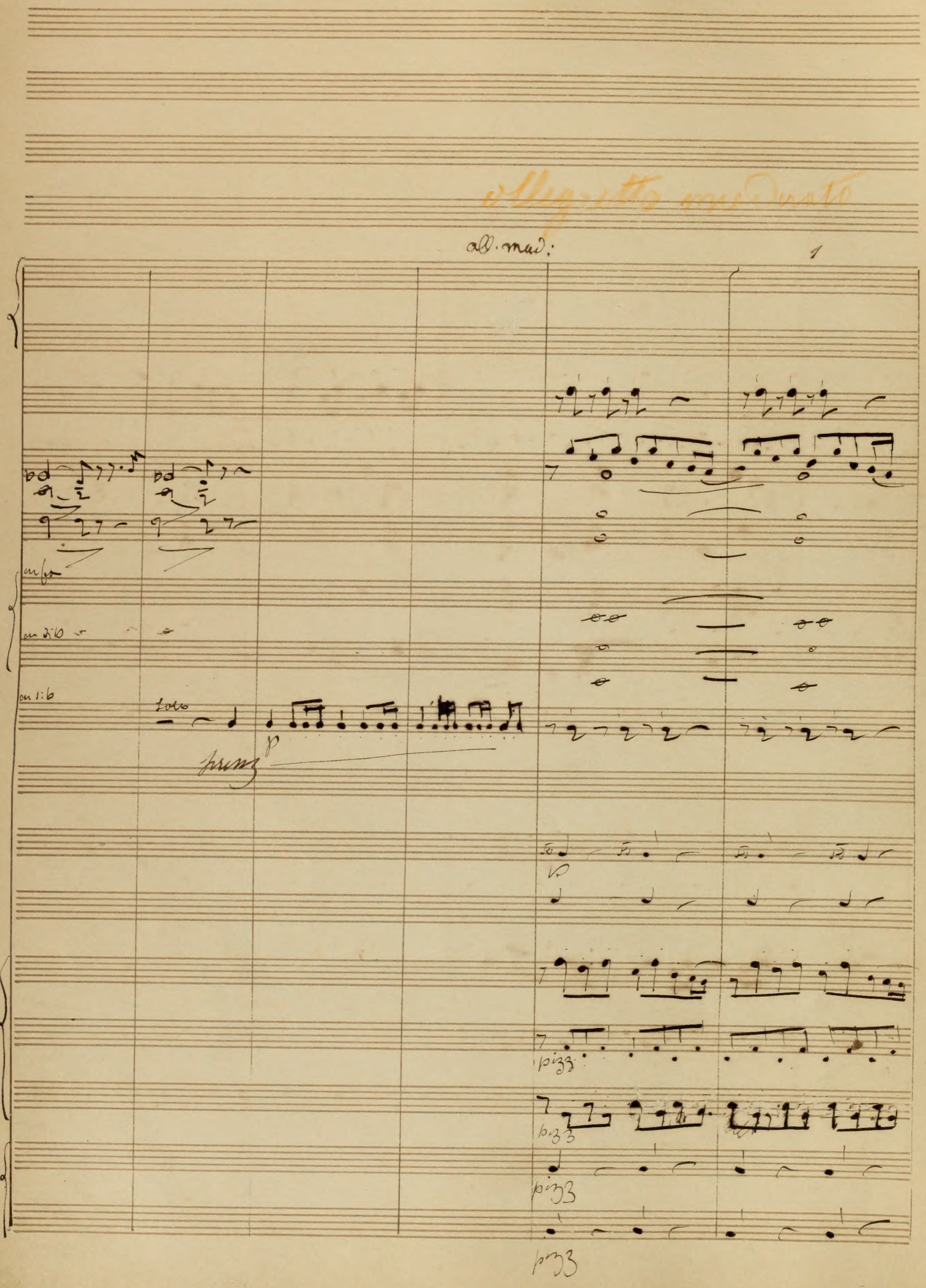
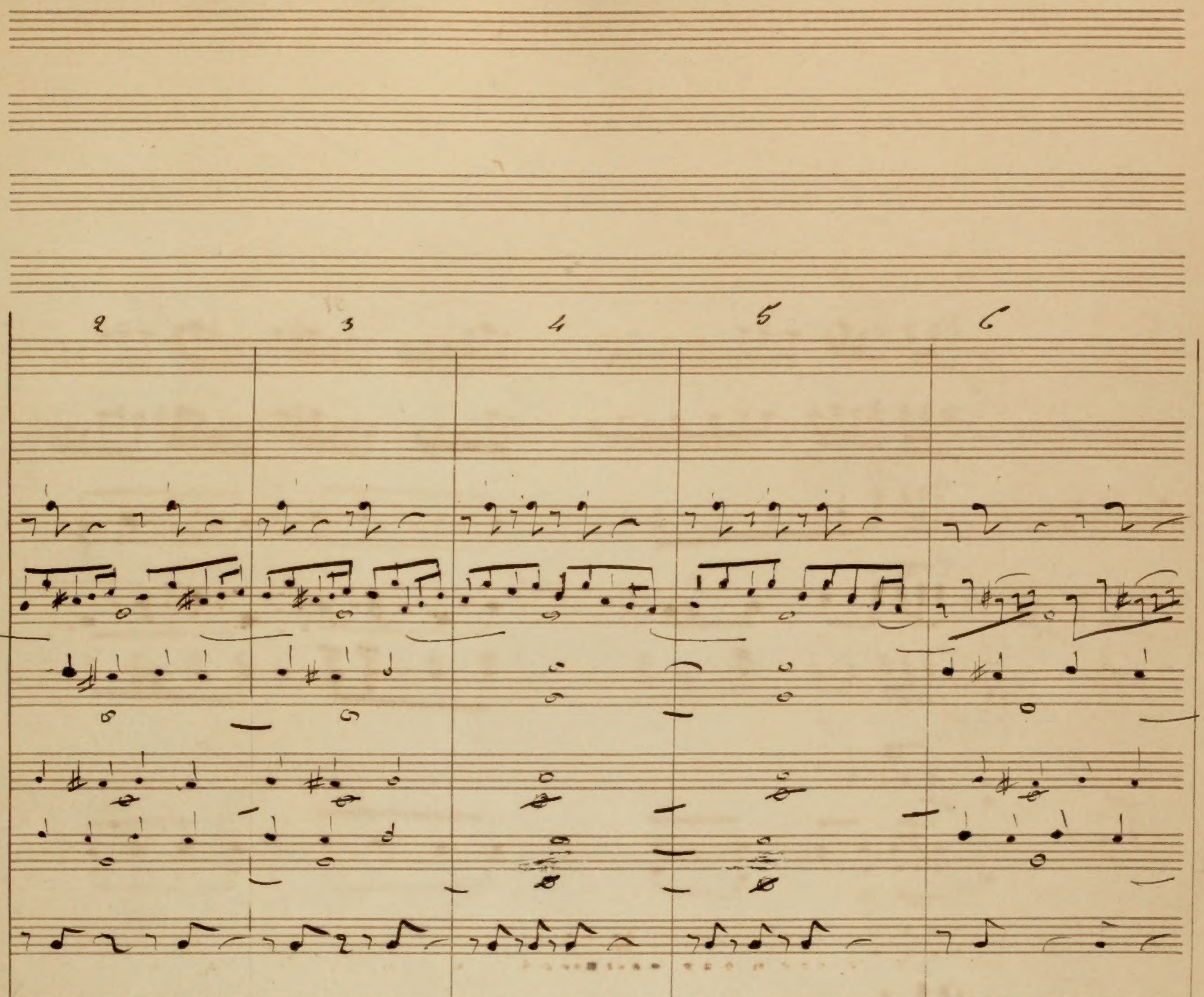
Solo


allegretto moderato
All. mod:
1
Solo
p
pizz.
pizz
pizz
pizz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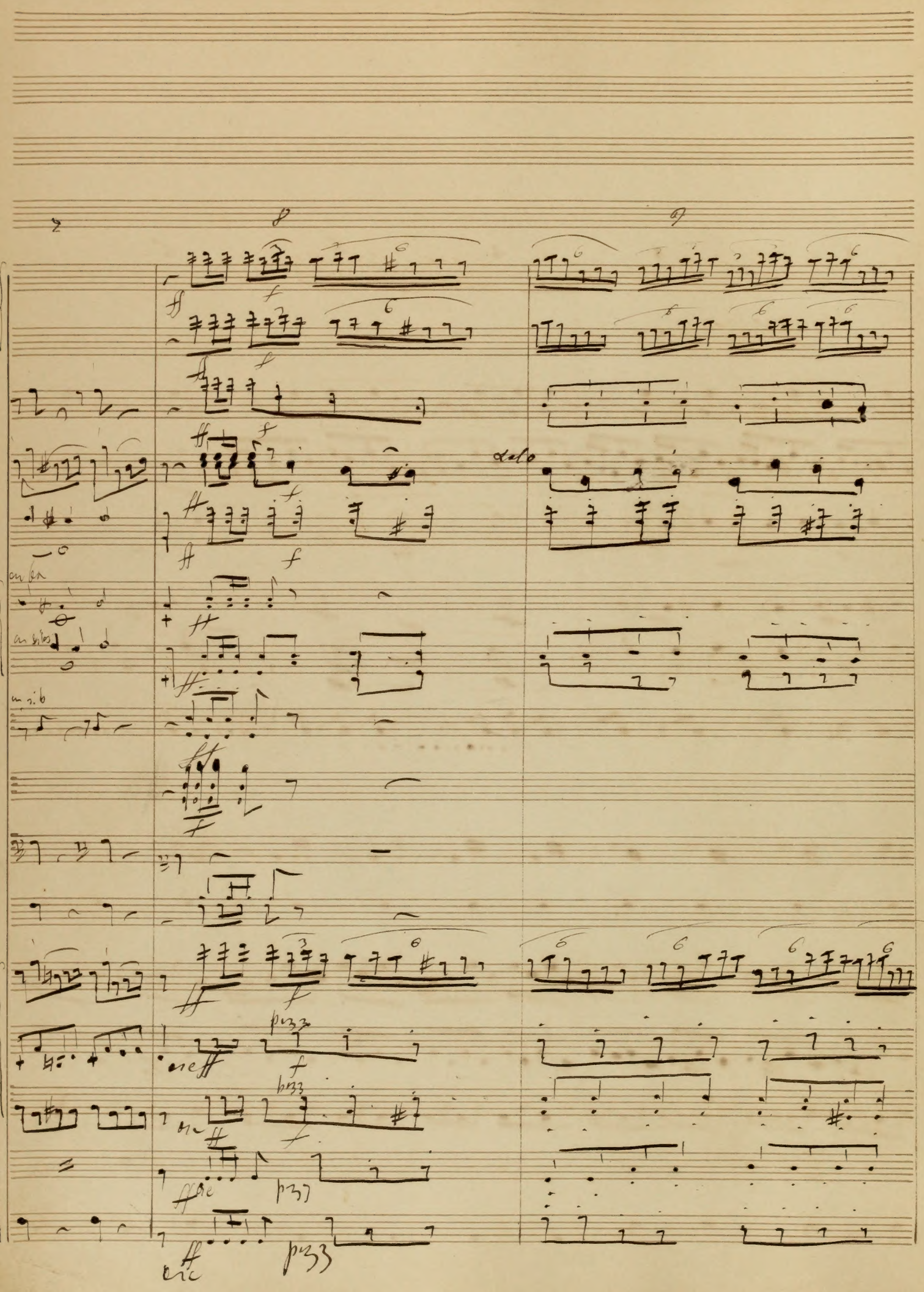
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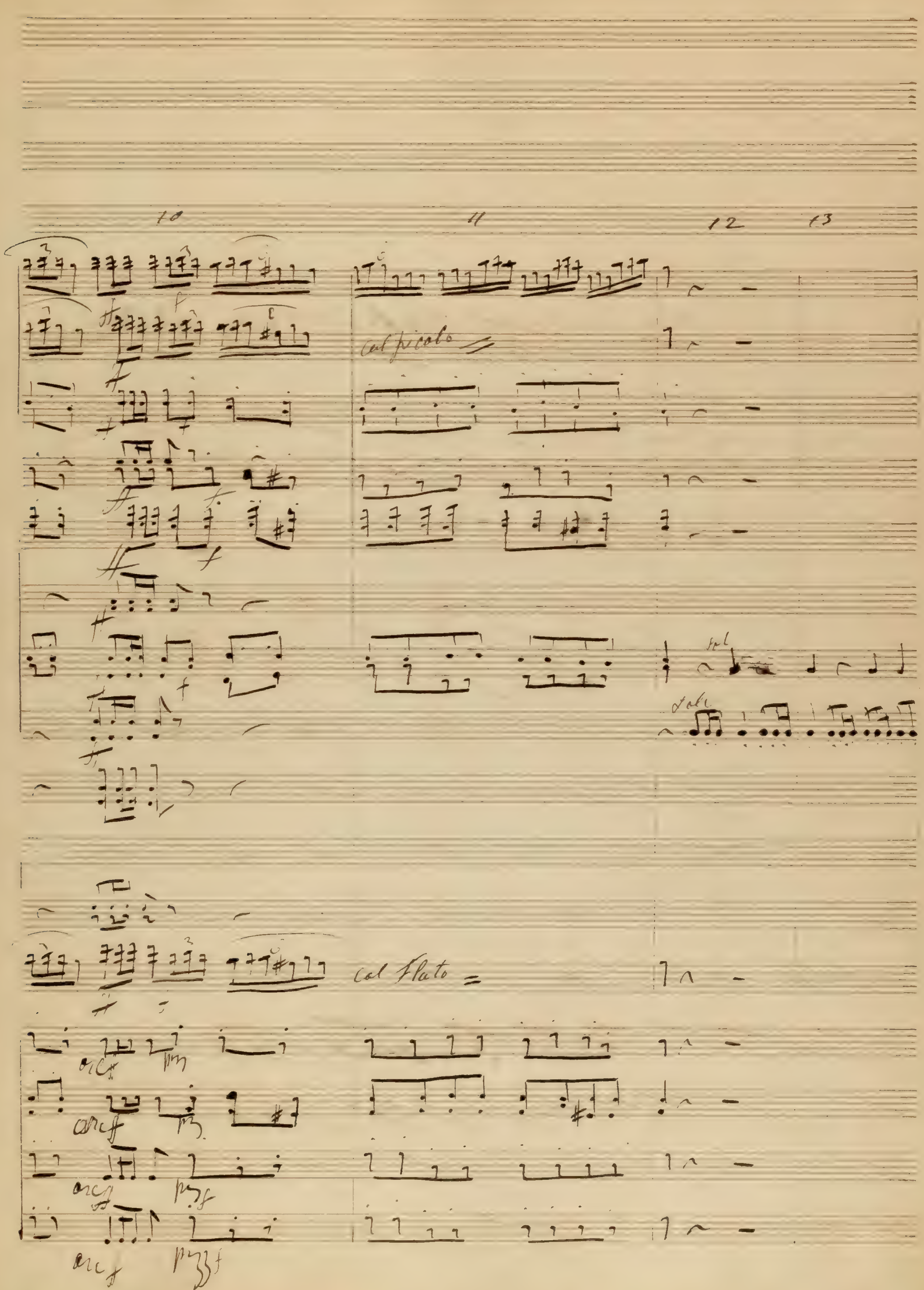
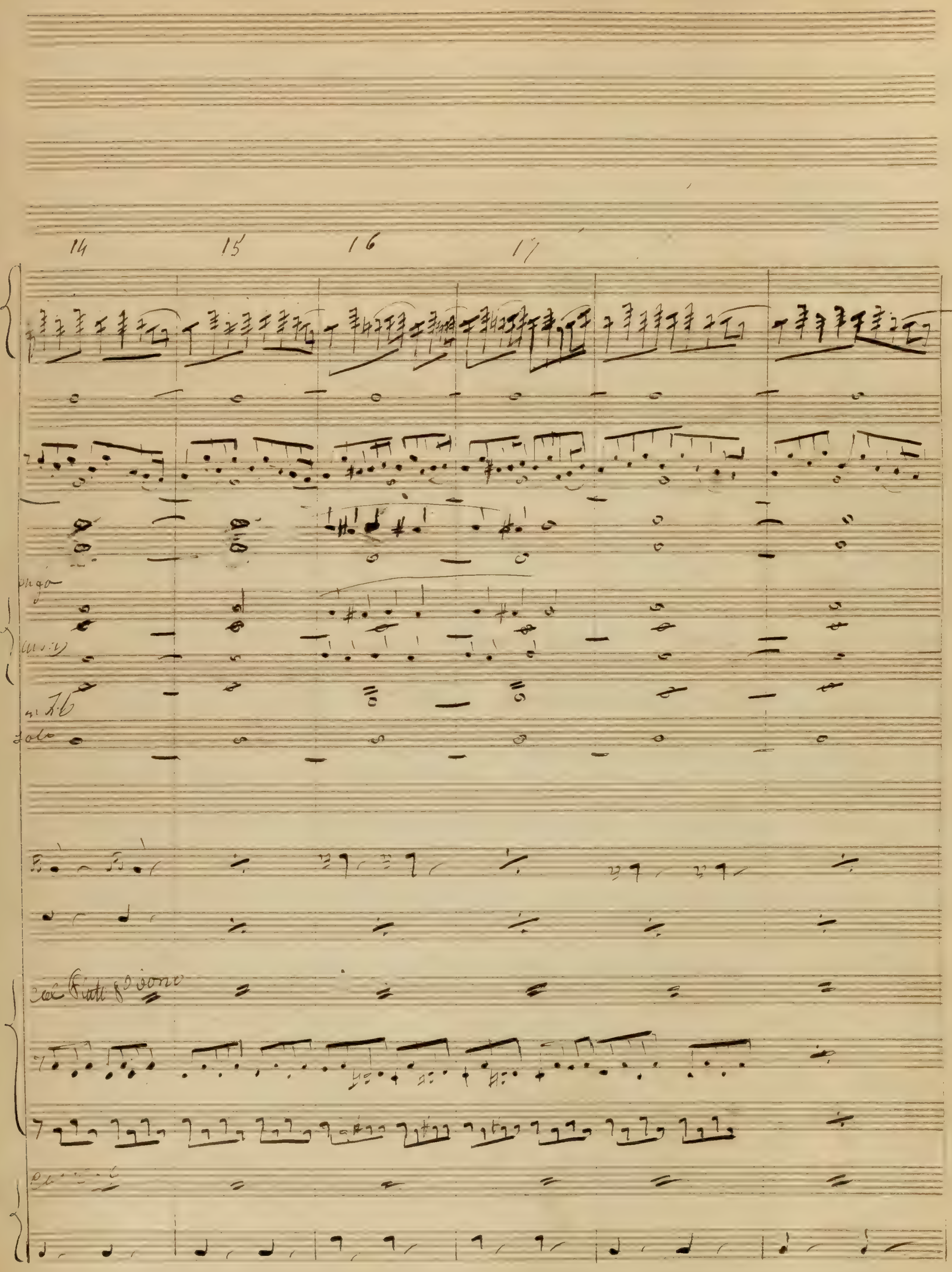
pizz


10
11
12
13
col picolo
solo
col Flauto
arc f
pizz f


14
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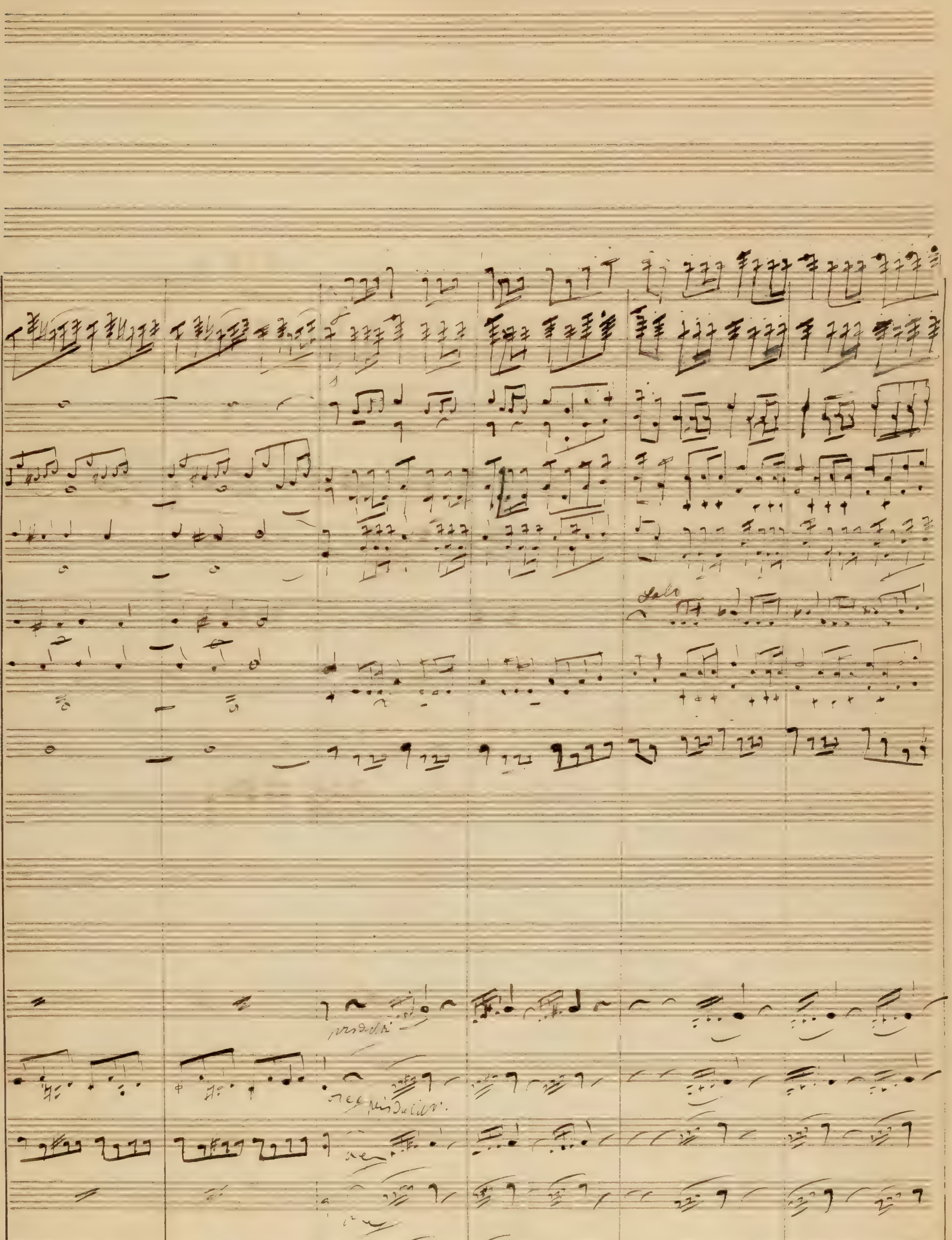
16
17
Solo
col Viola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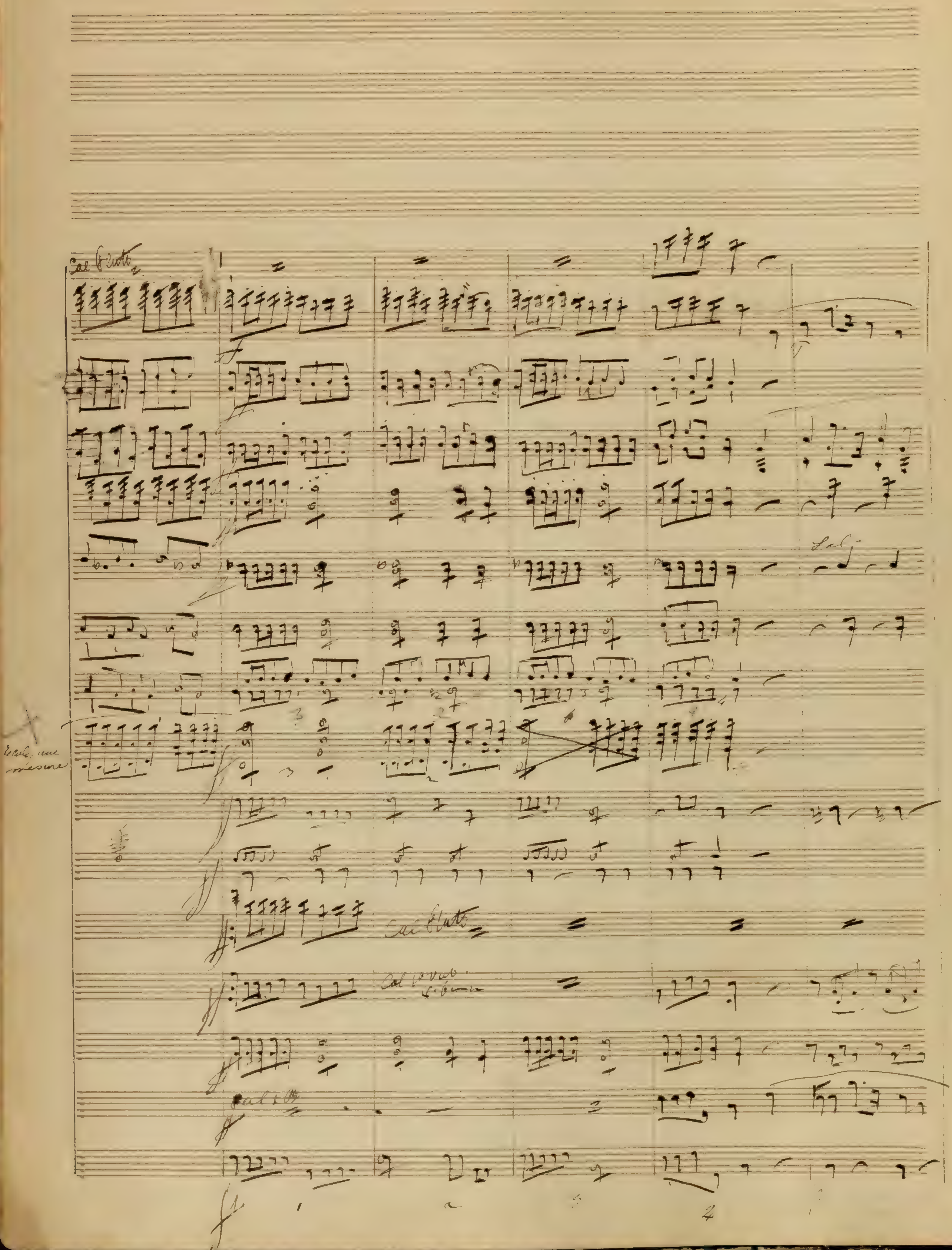

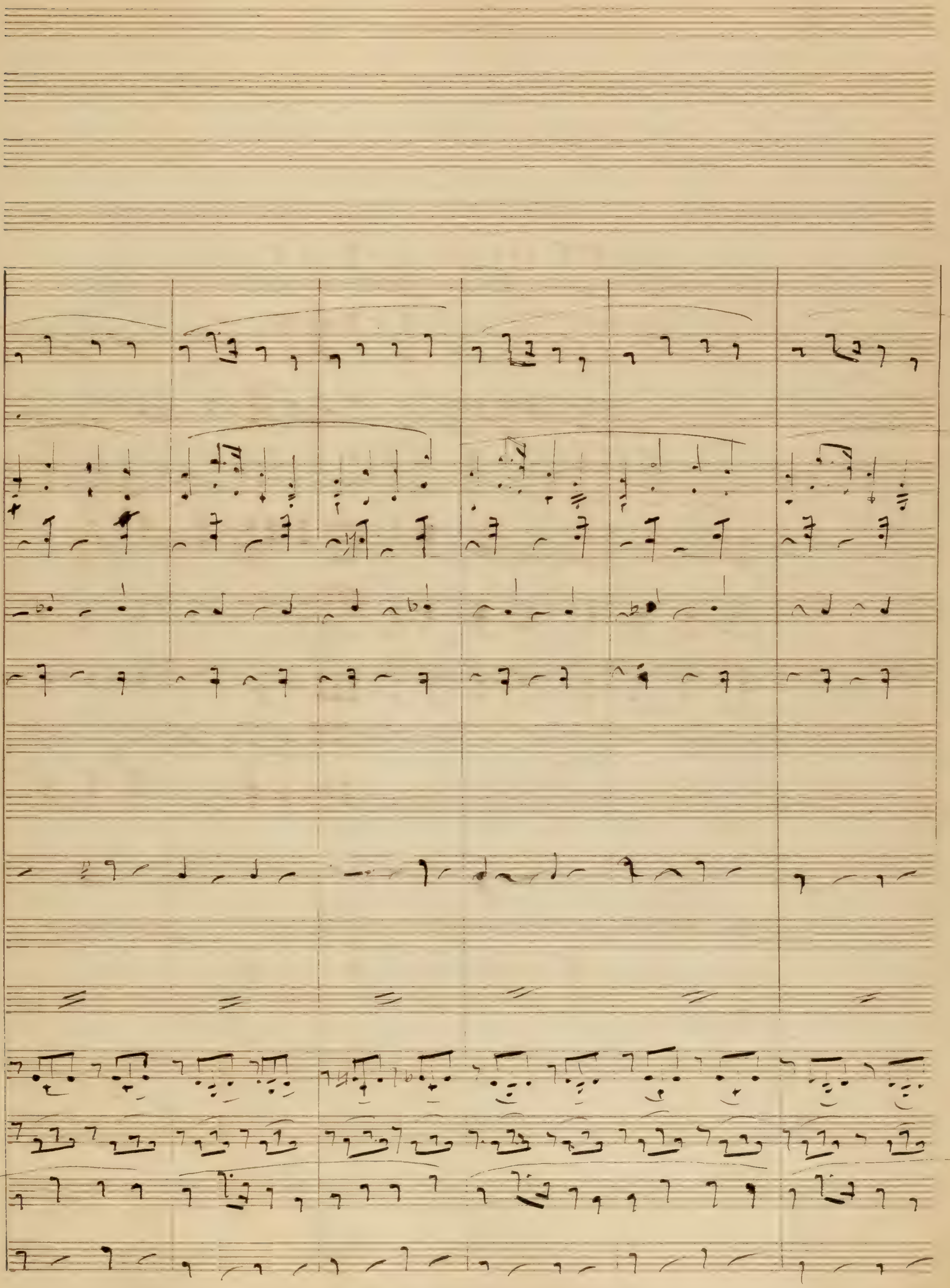

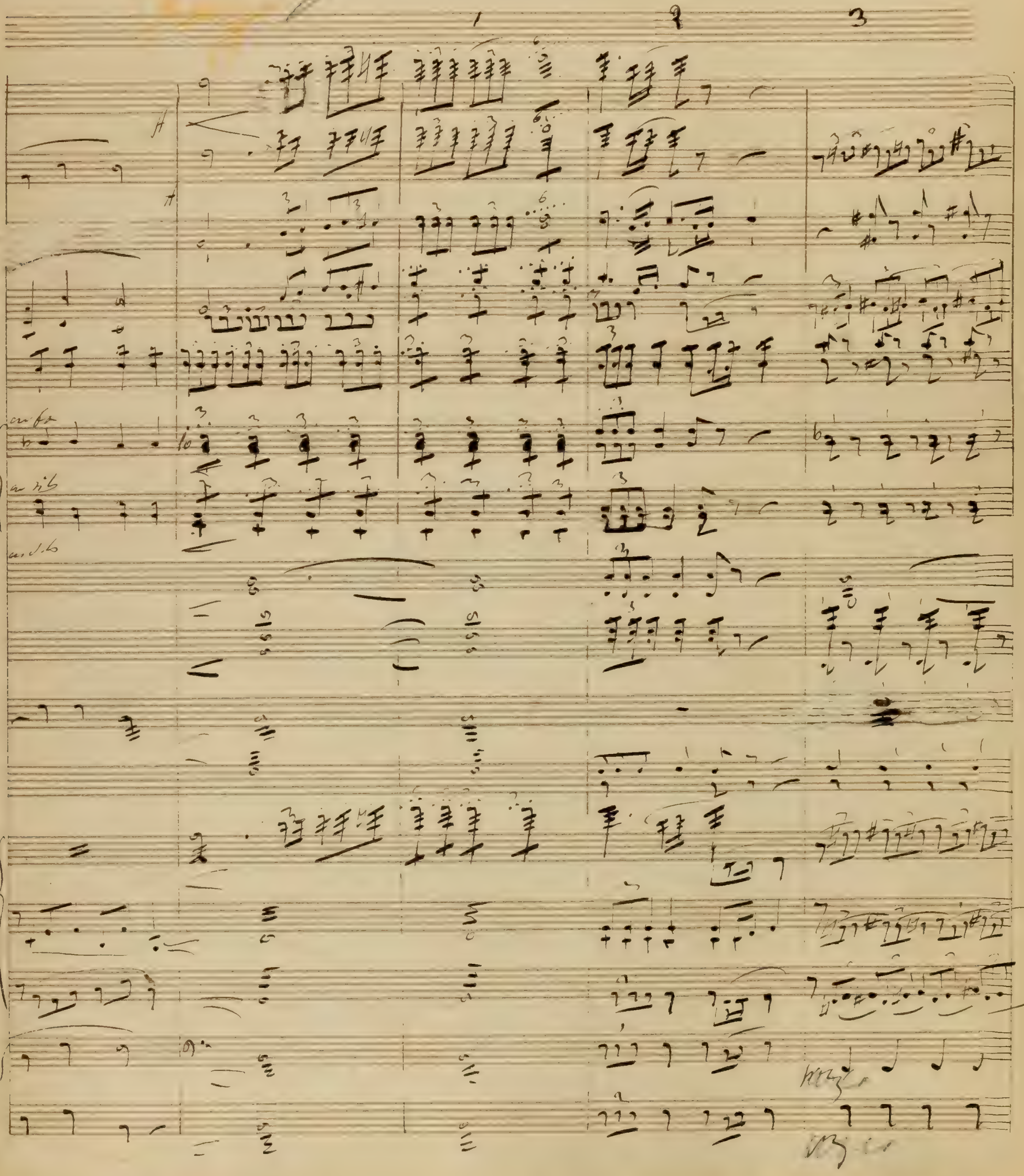
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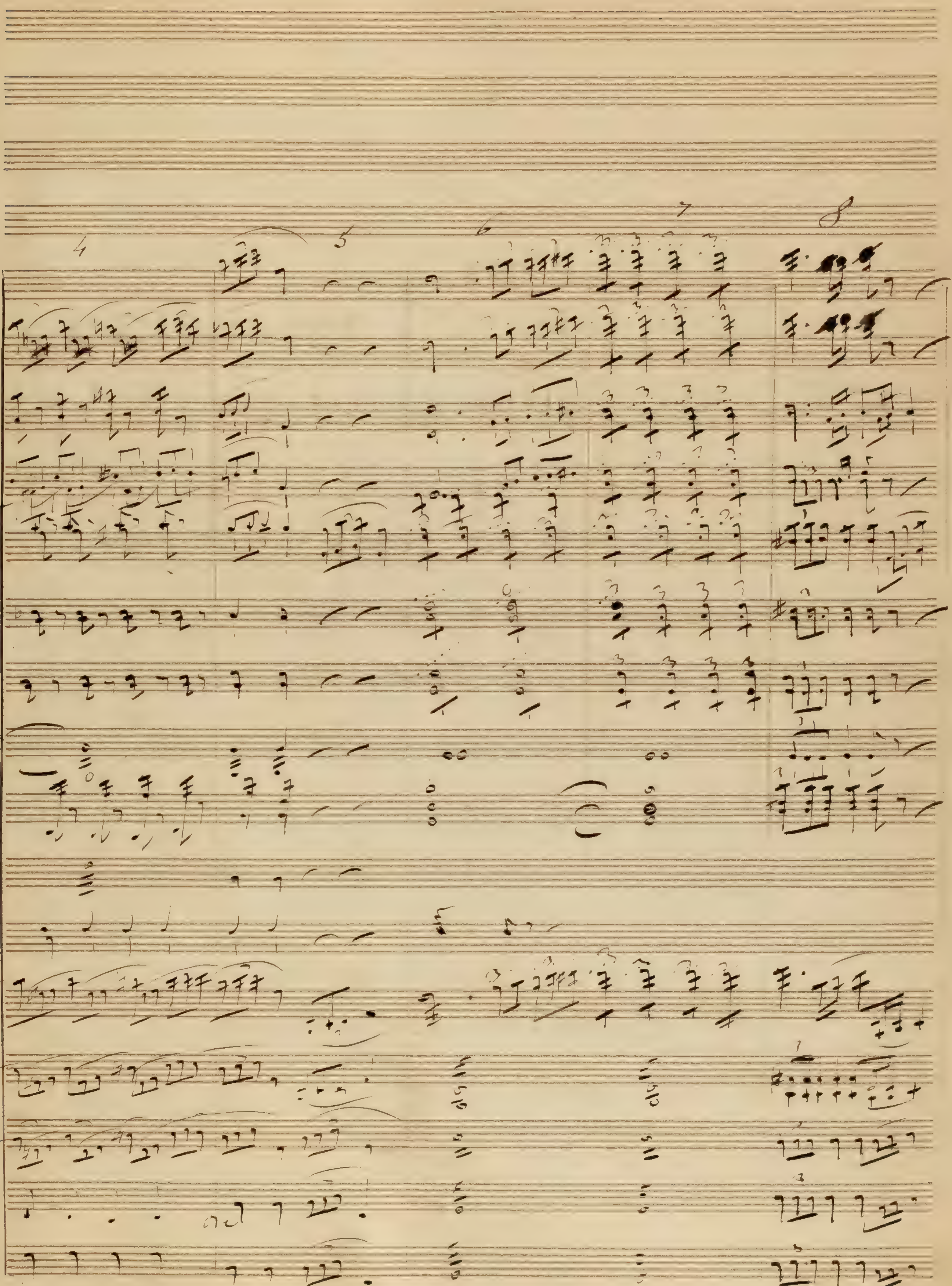

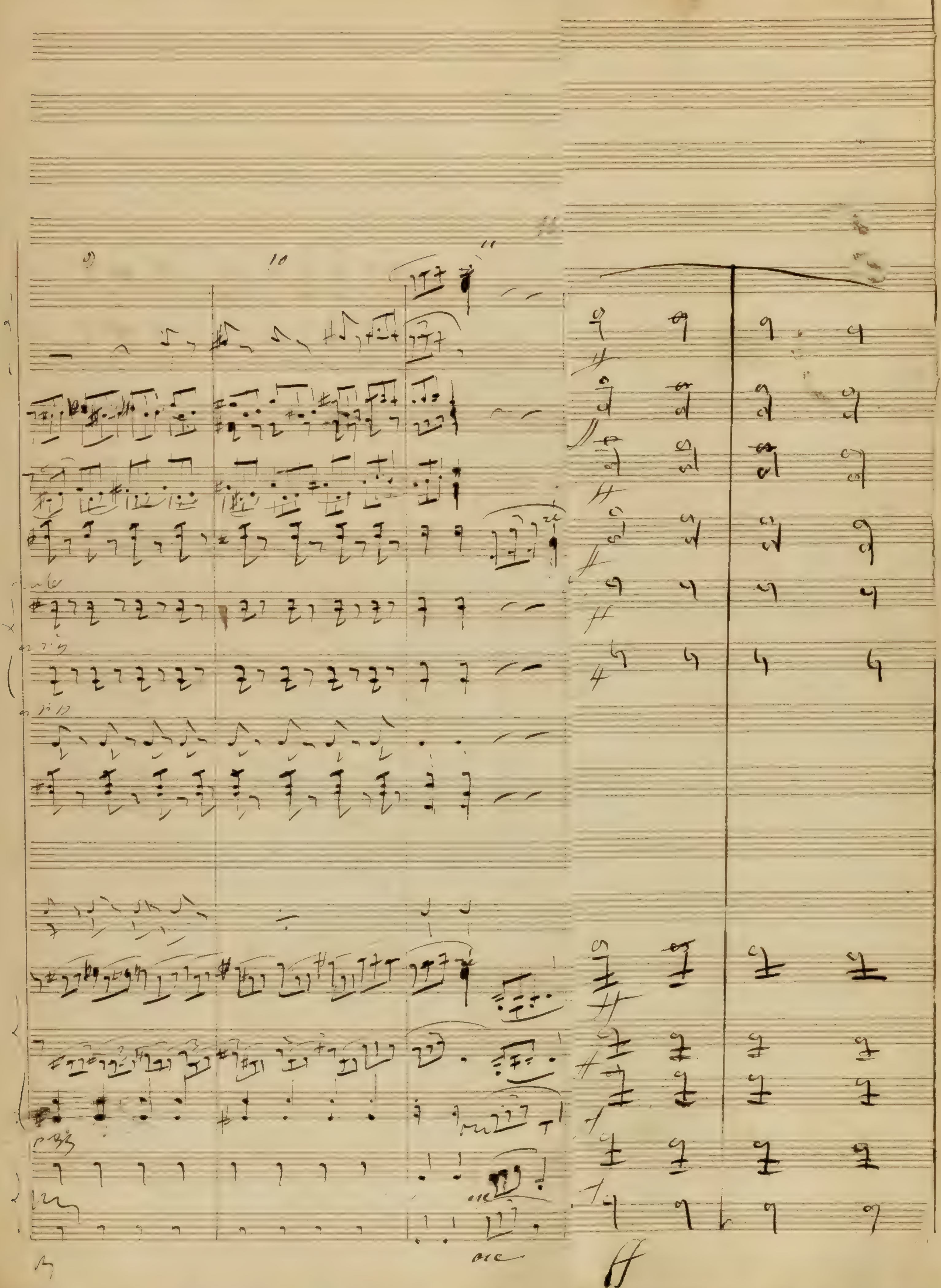
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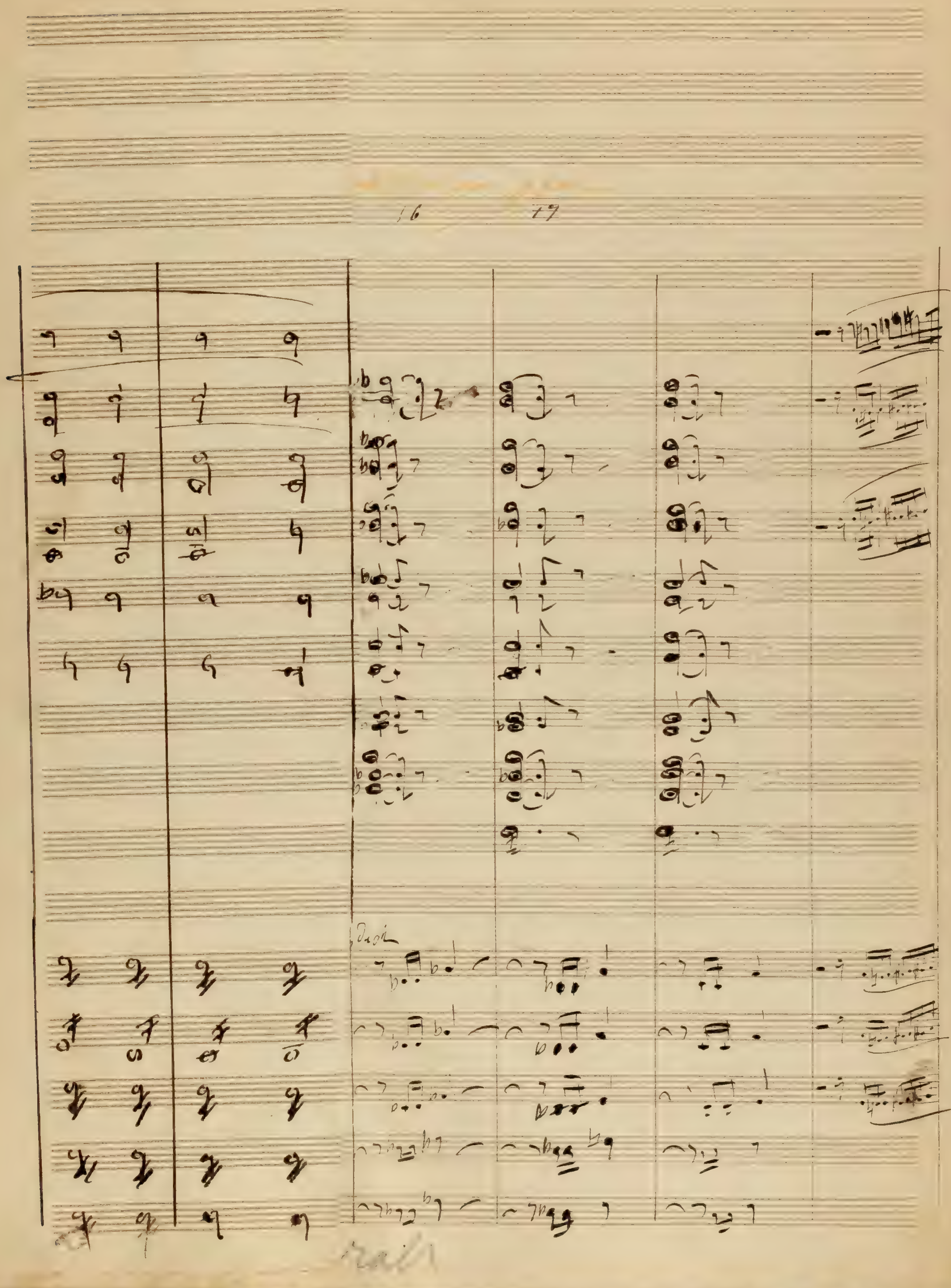
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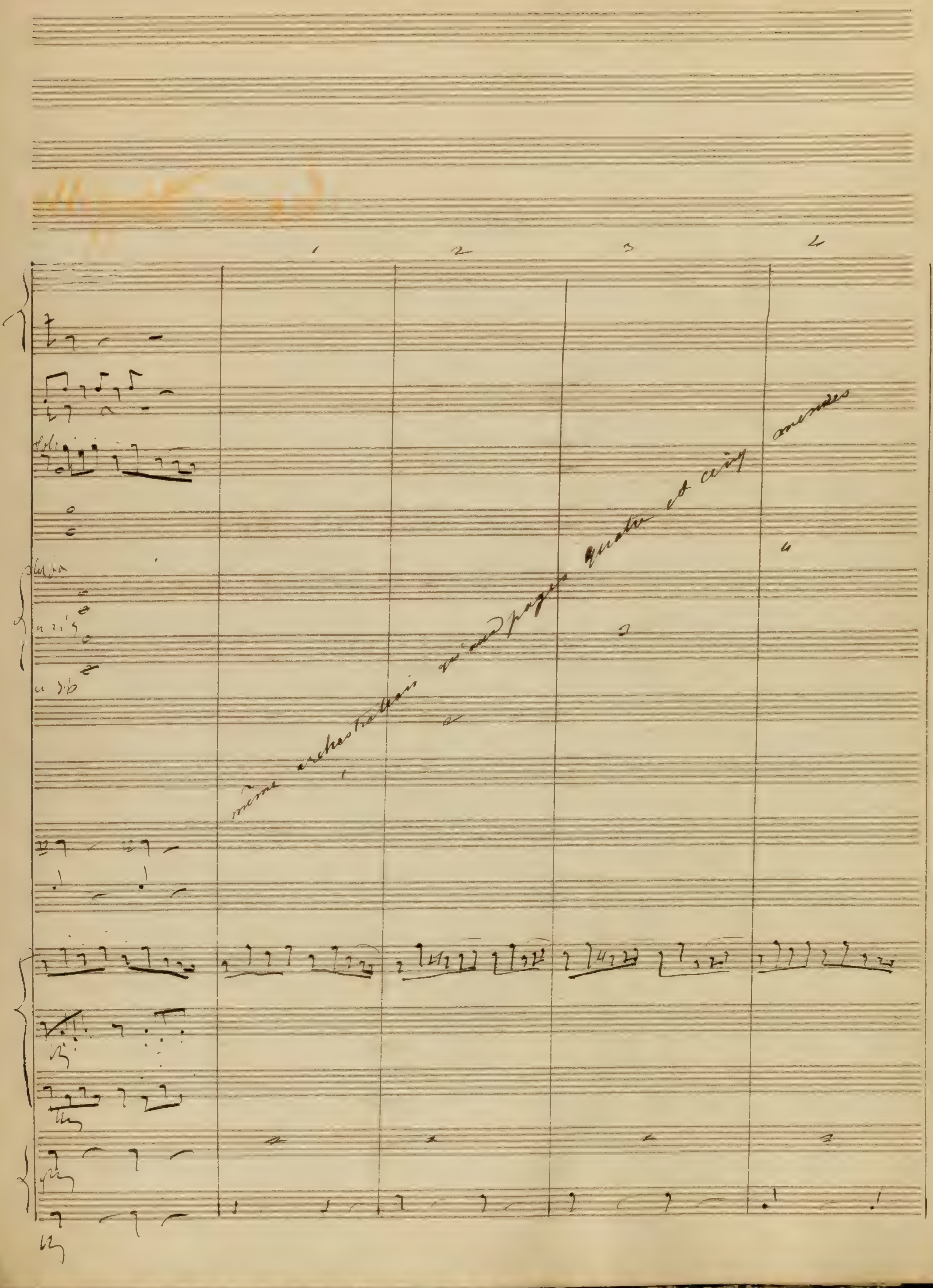
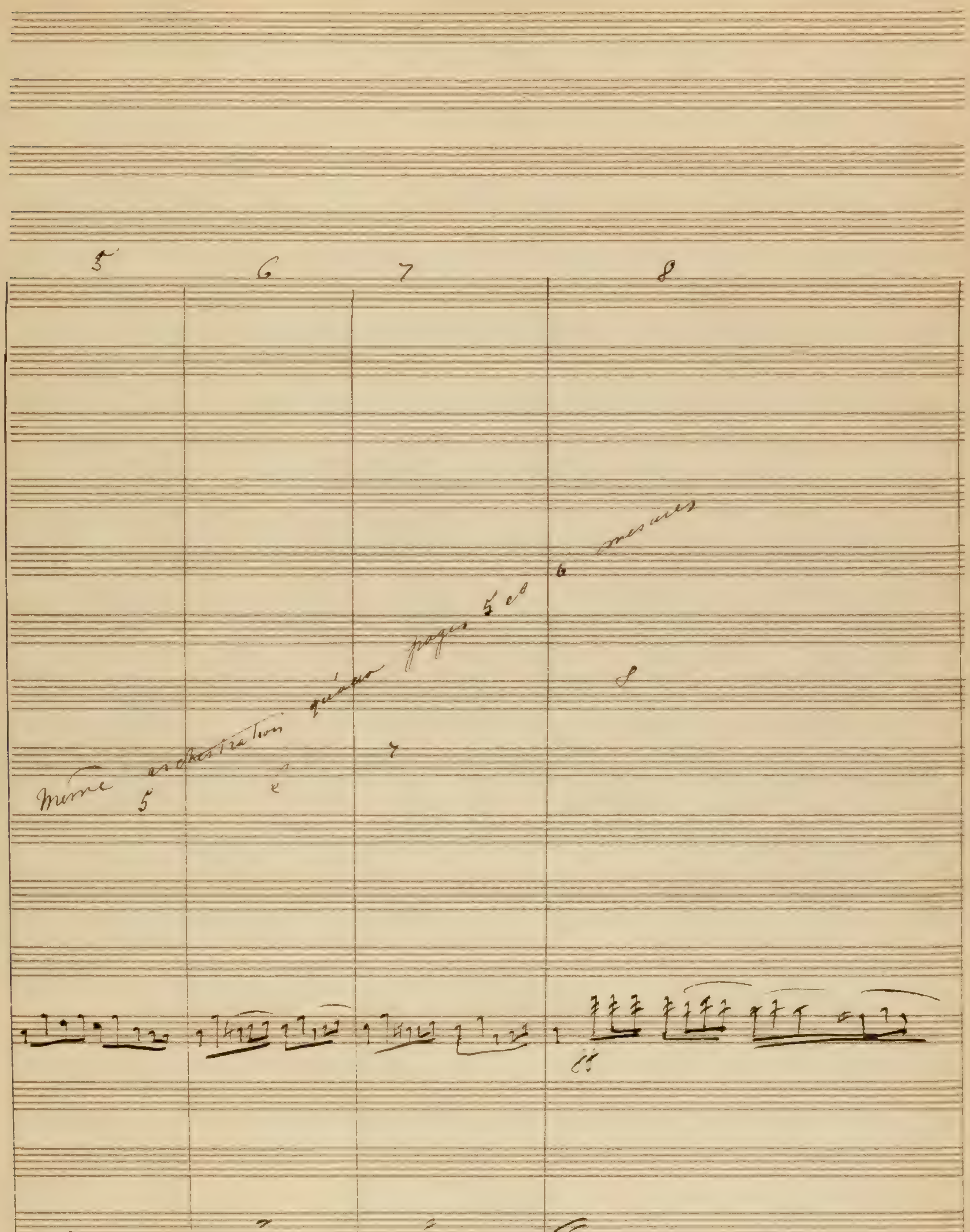

1
2
3
4
Solo
même orchestration qu'aux pages quatre et cinq mesures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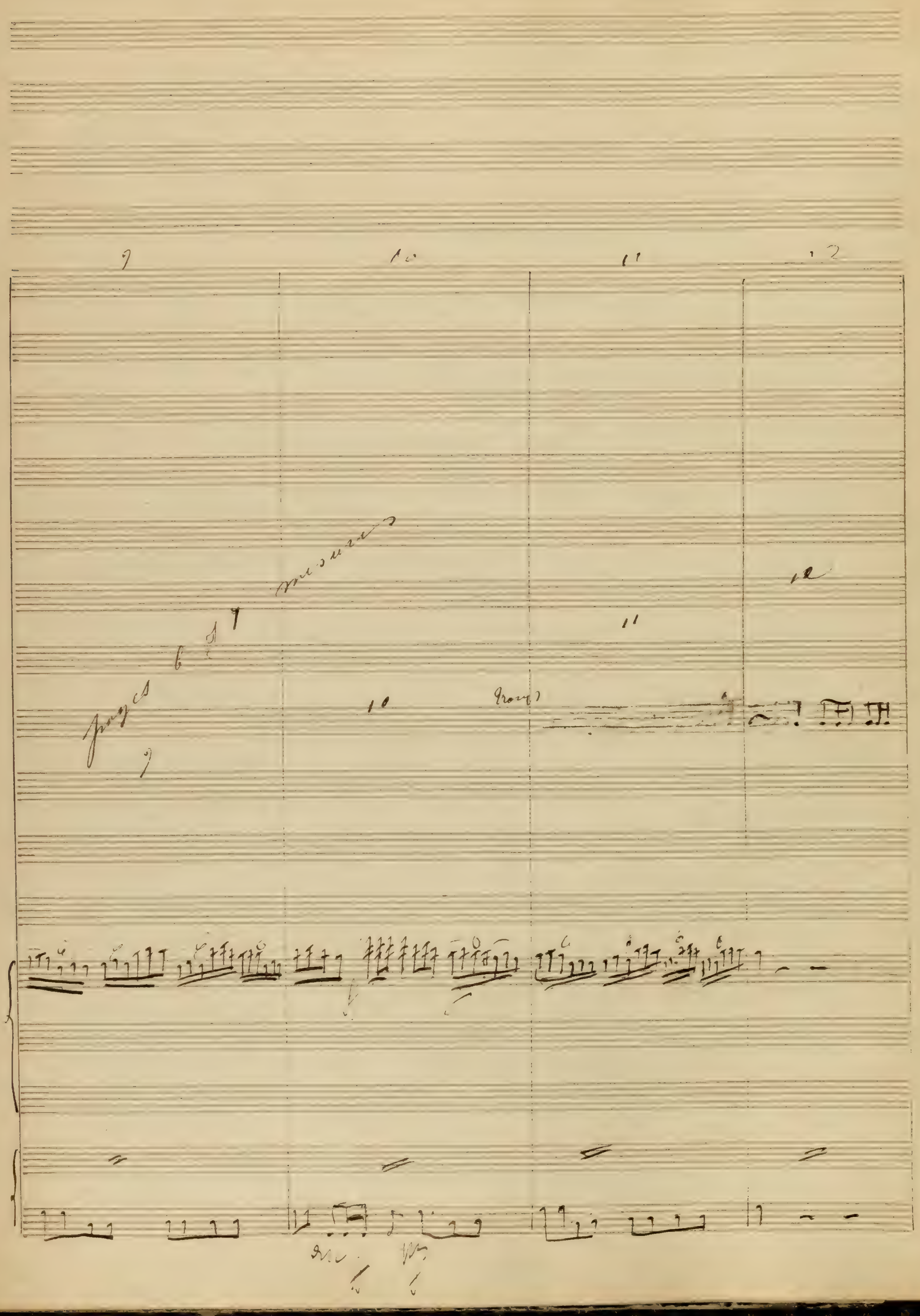
6
7
8
Même orchestration qu'aux pages 5 et 6 mesures
5
6
7
8
ff
arc
pizz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11
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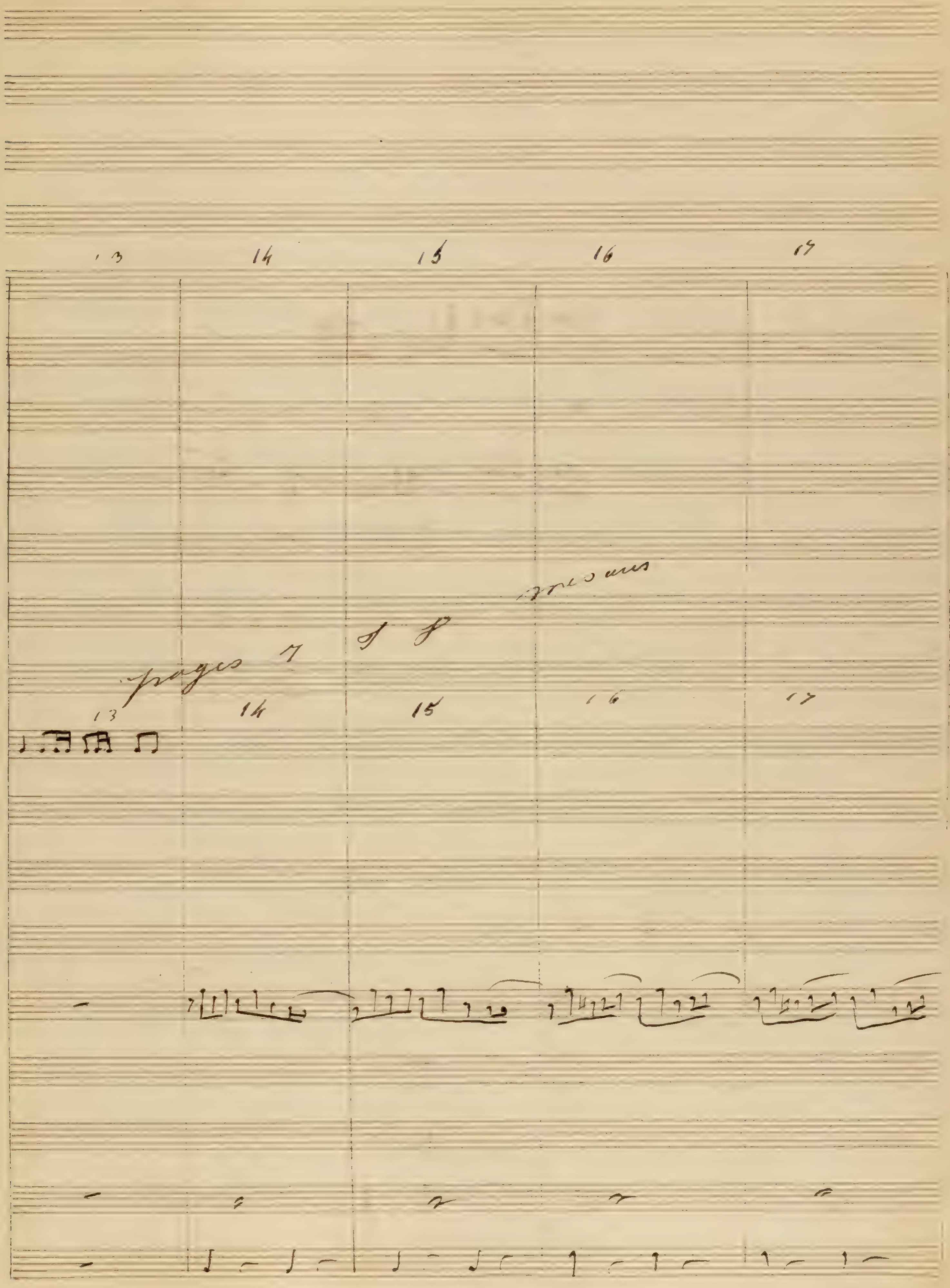
mesures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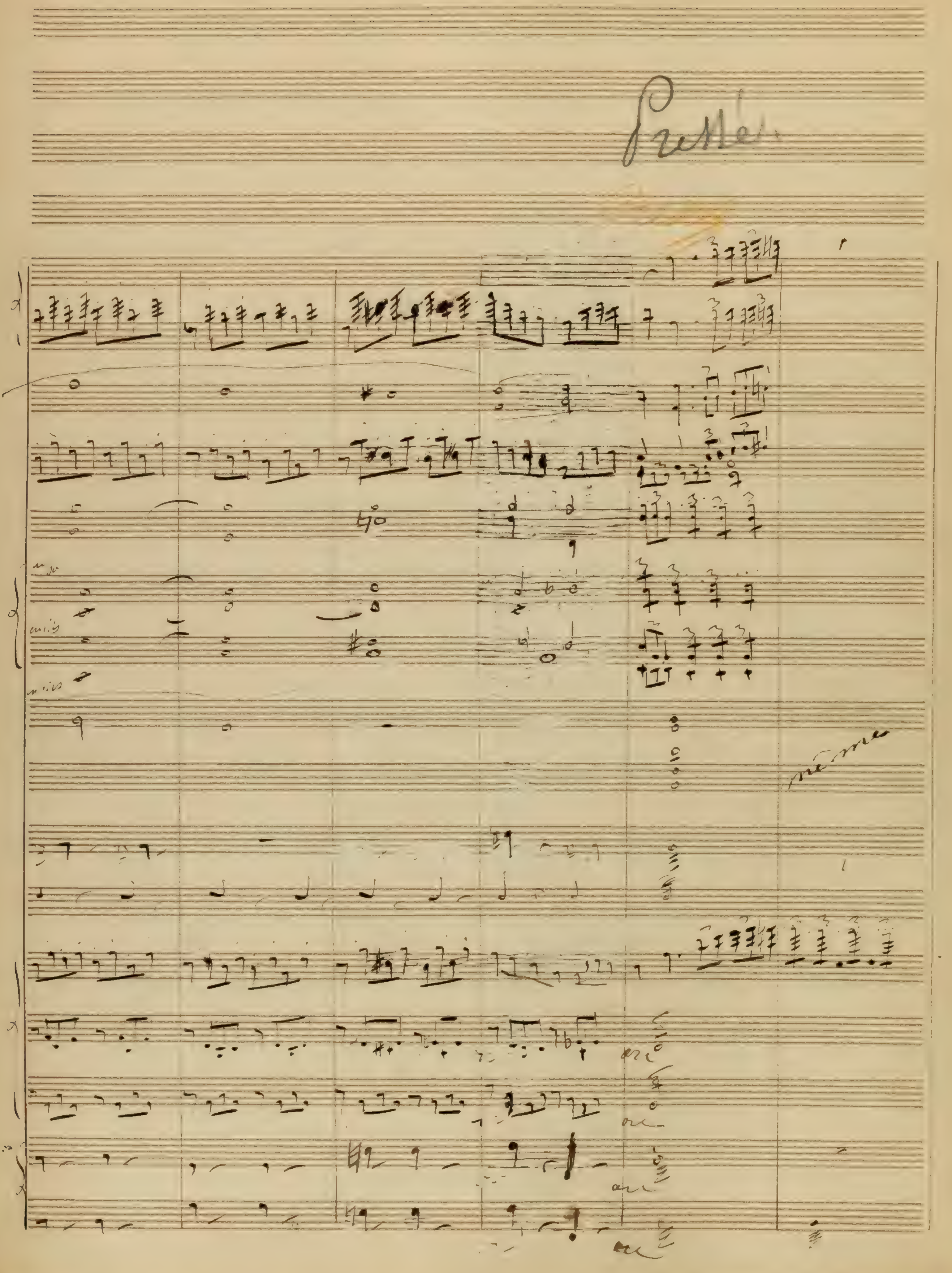
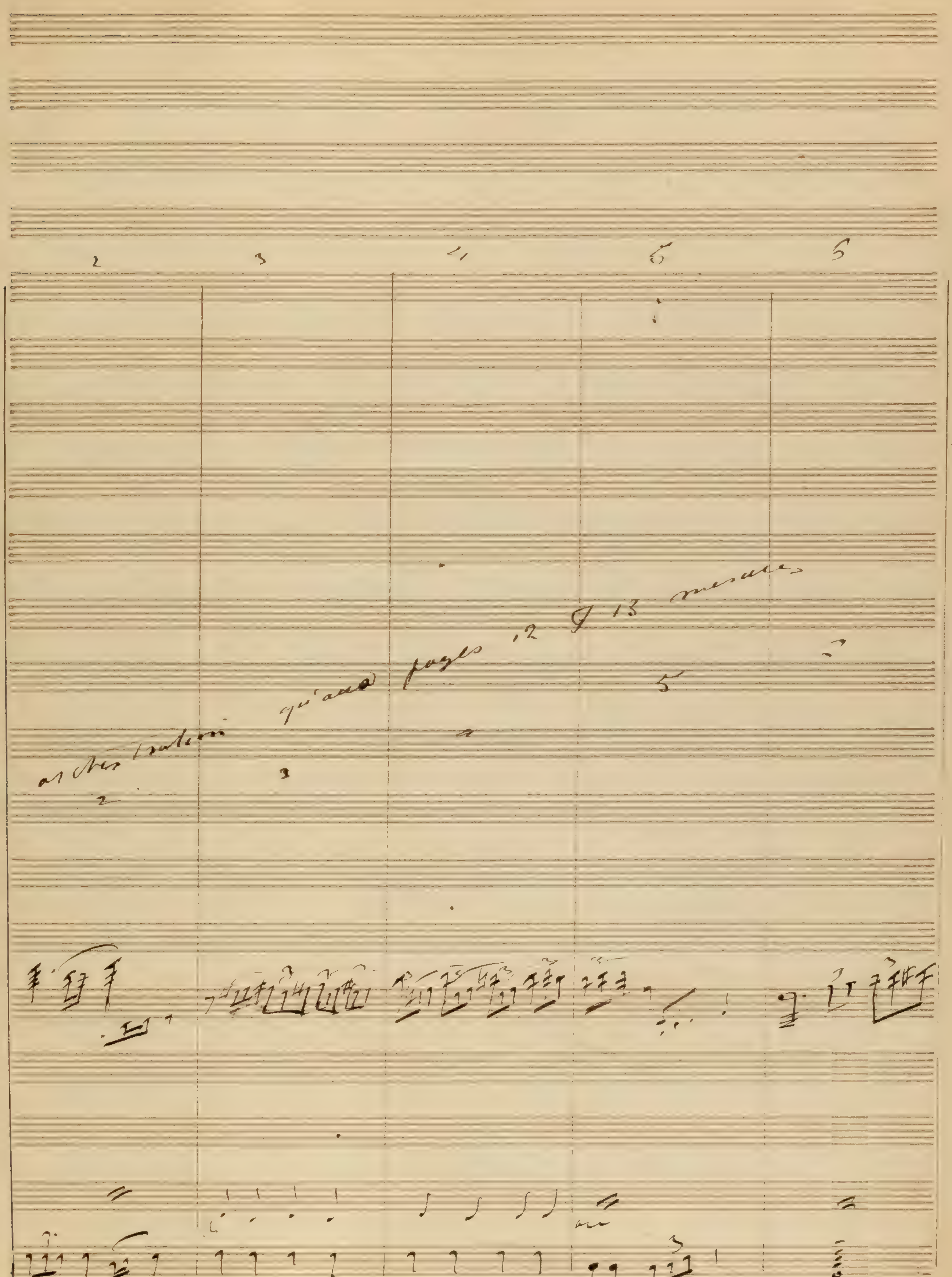
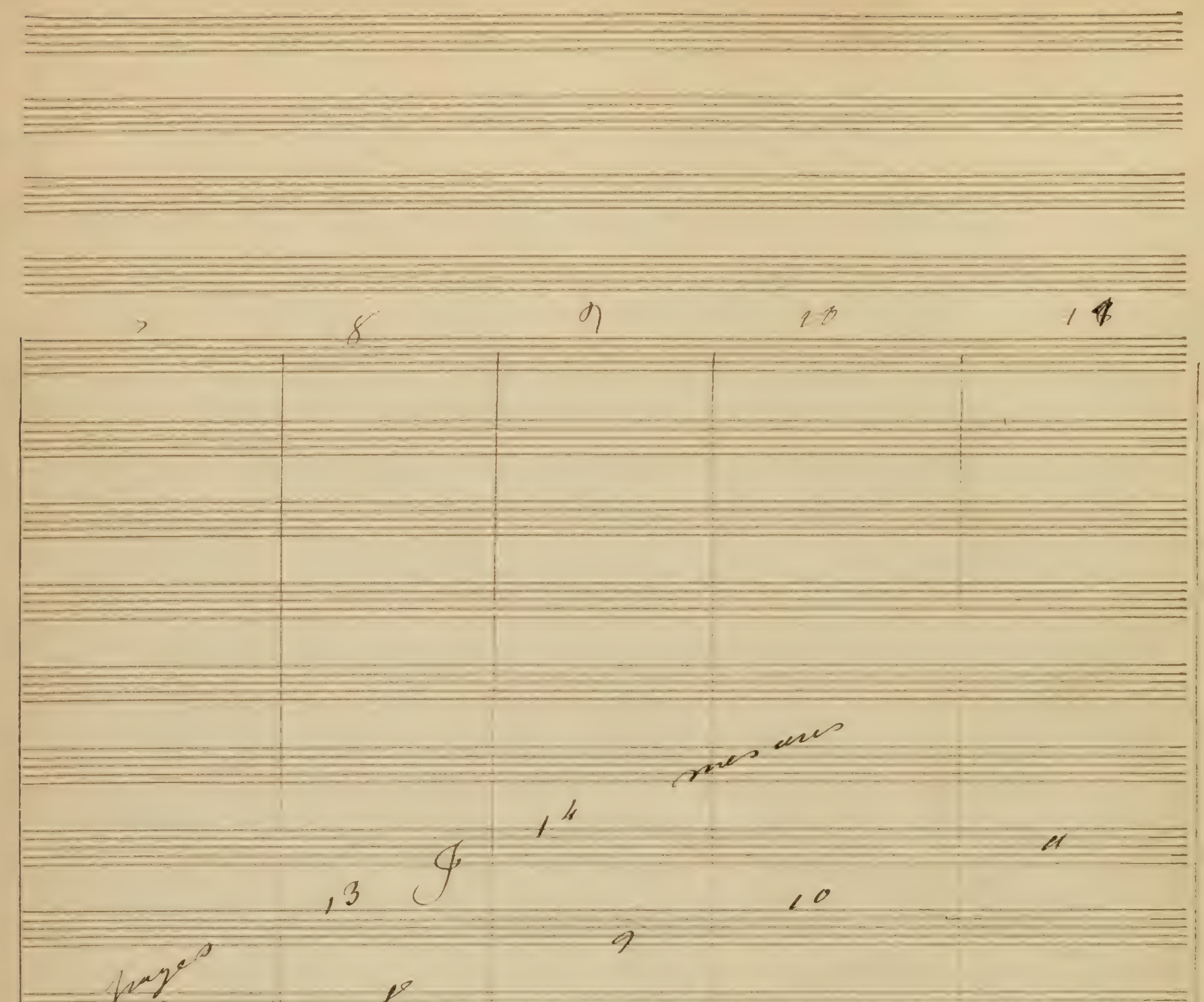
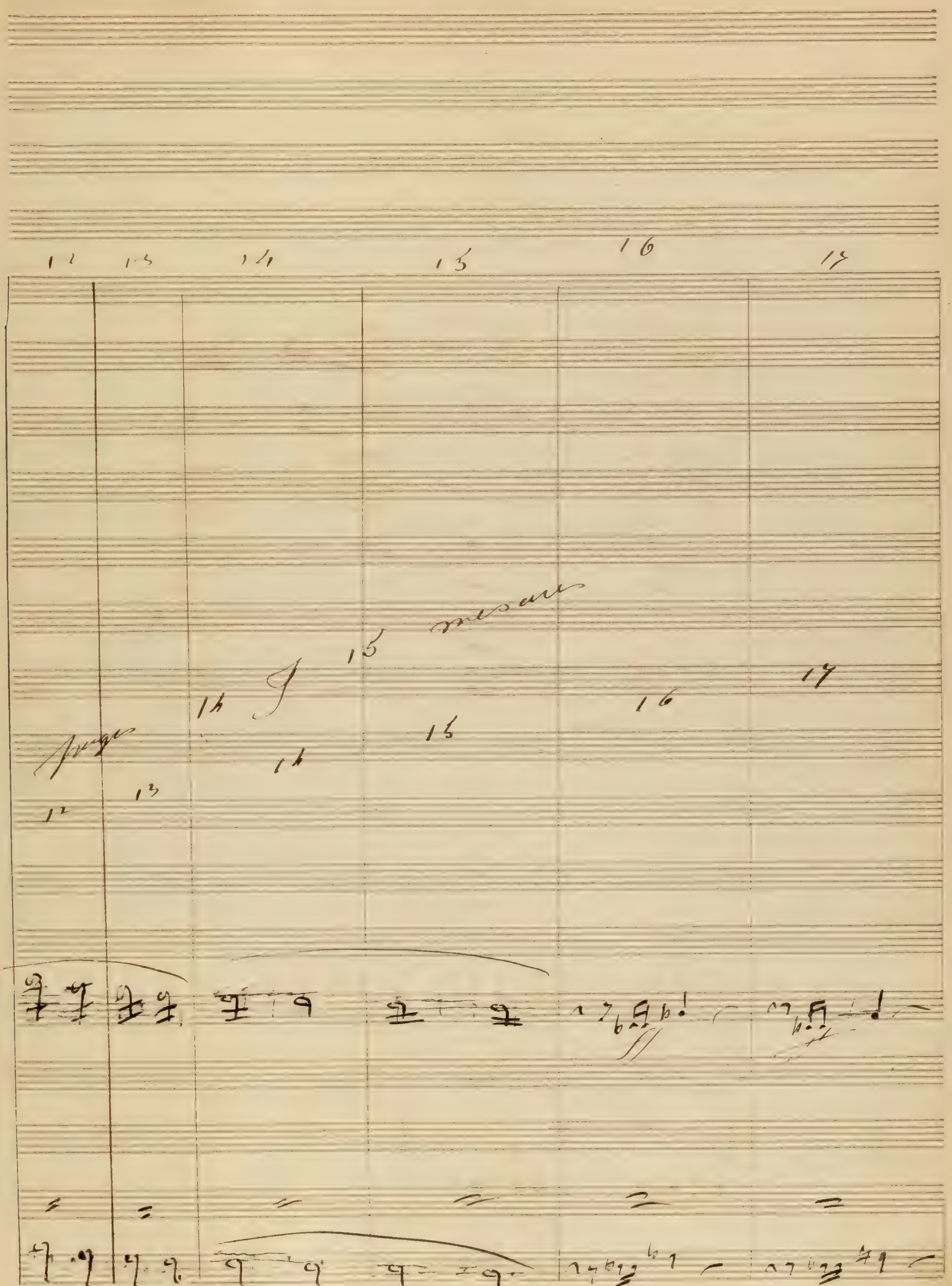
16
17
pages 7


Presto
même


2
3
4
5
6
pages 12
13 mesures


pages
mesures



12
13
14
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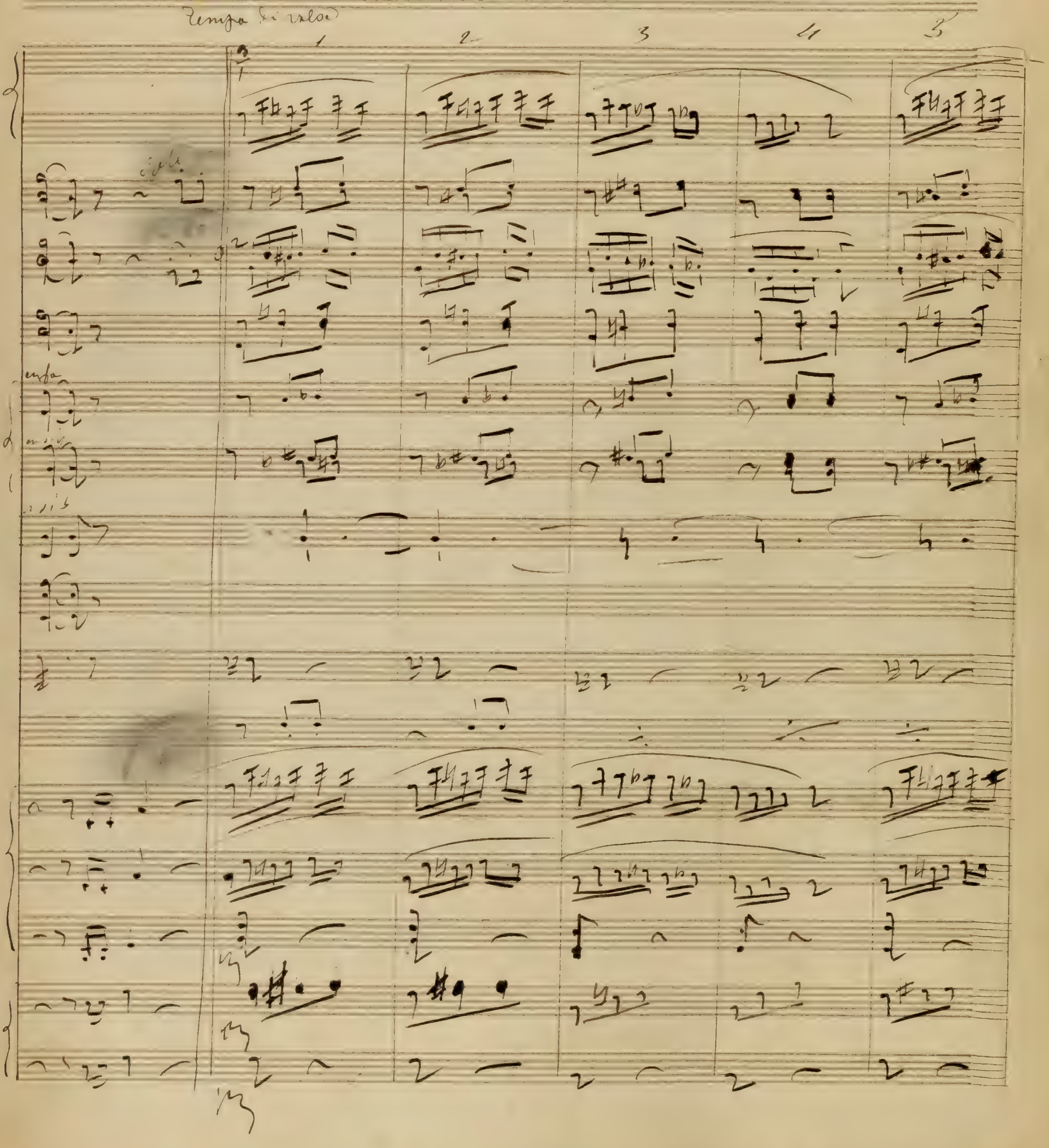
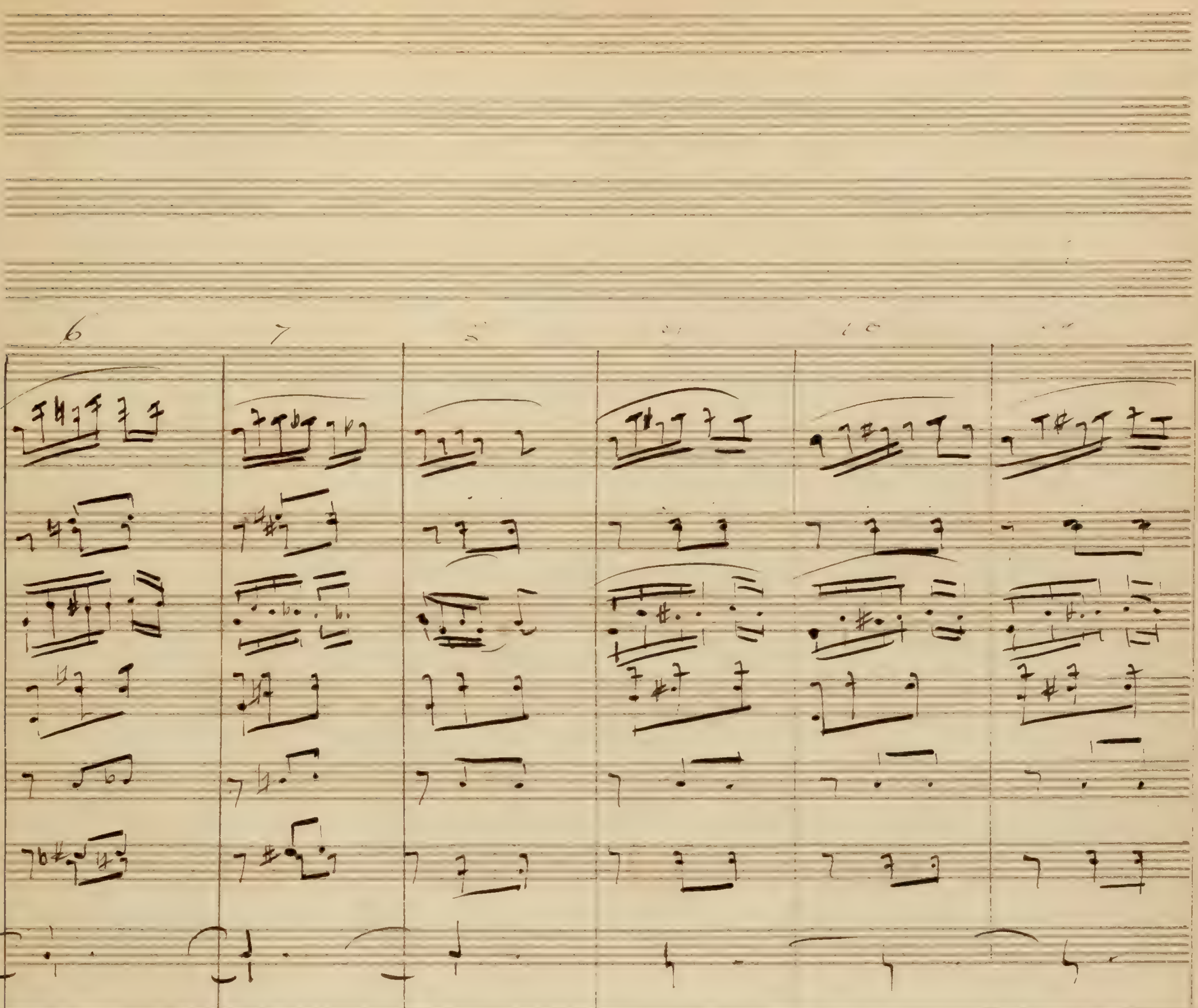
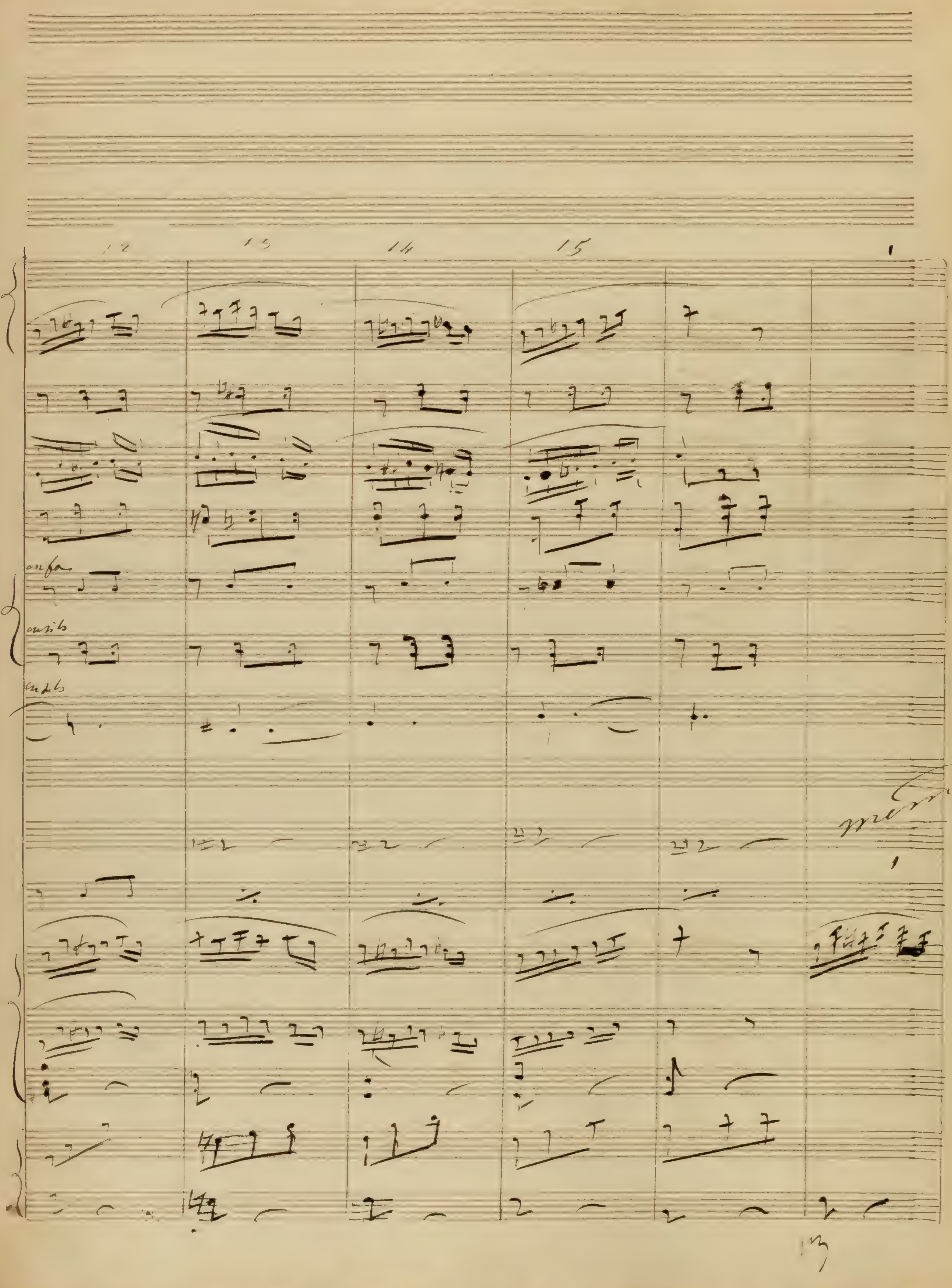
16
17
15 mesure


Tempo di valse
1
2
3
4
5

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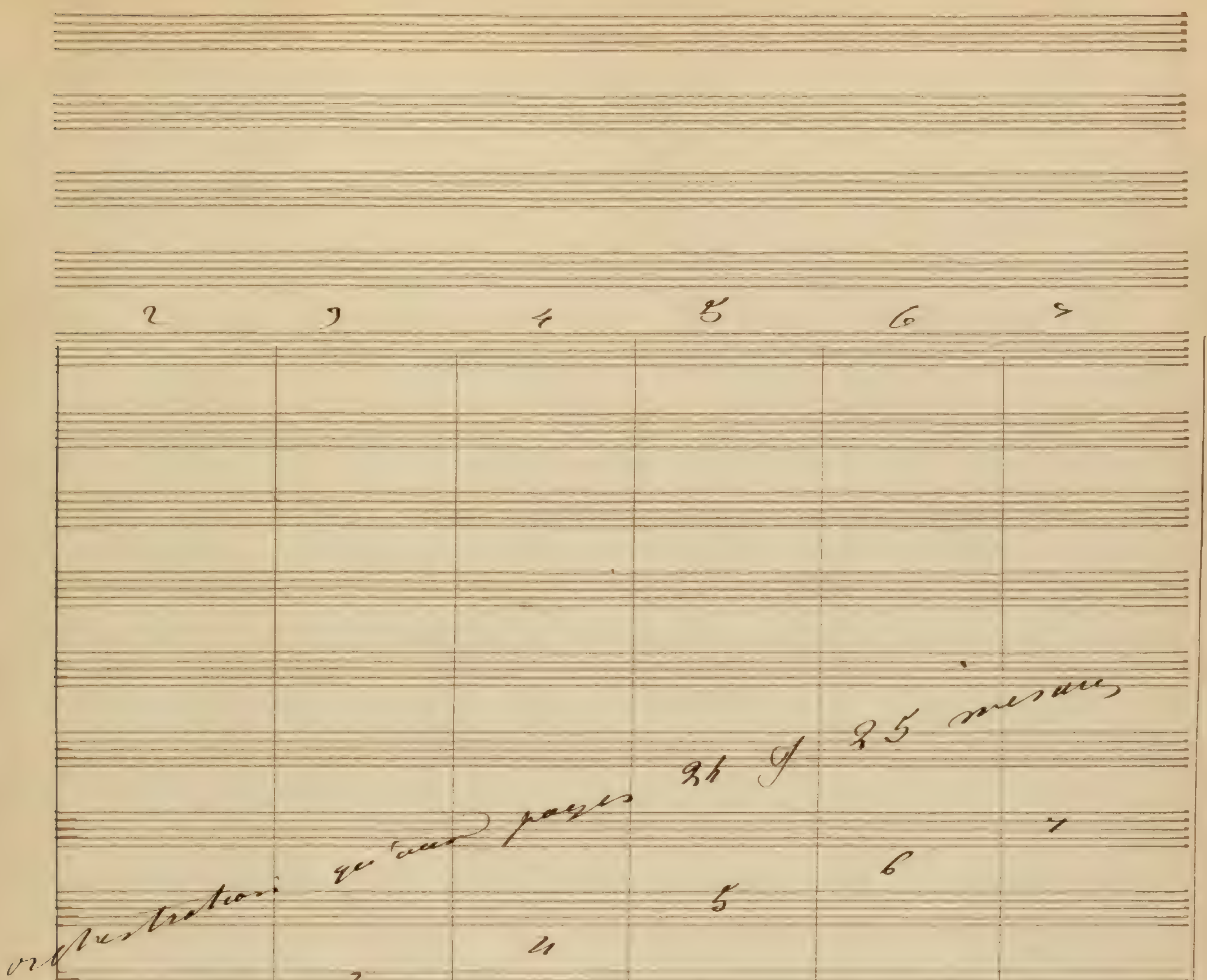
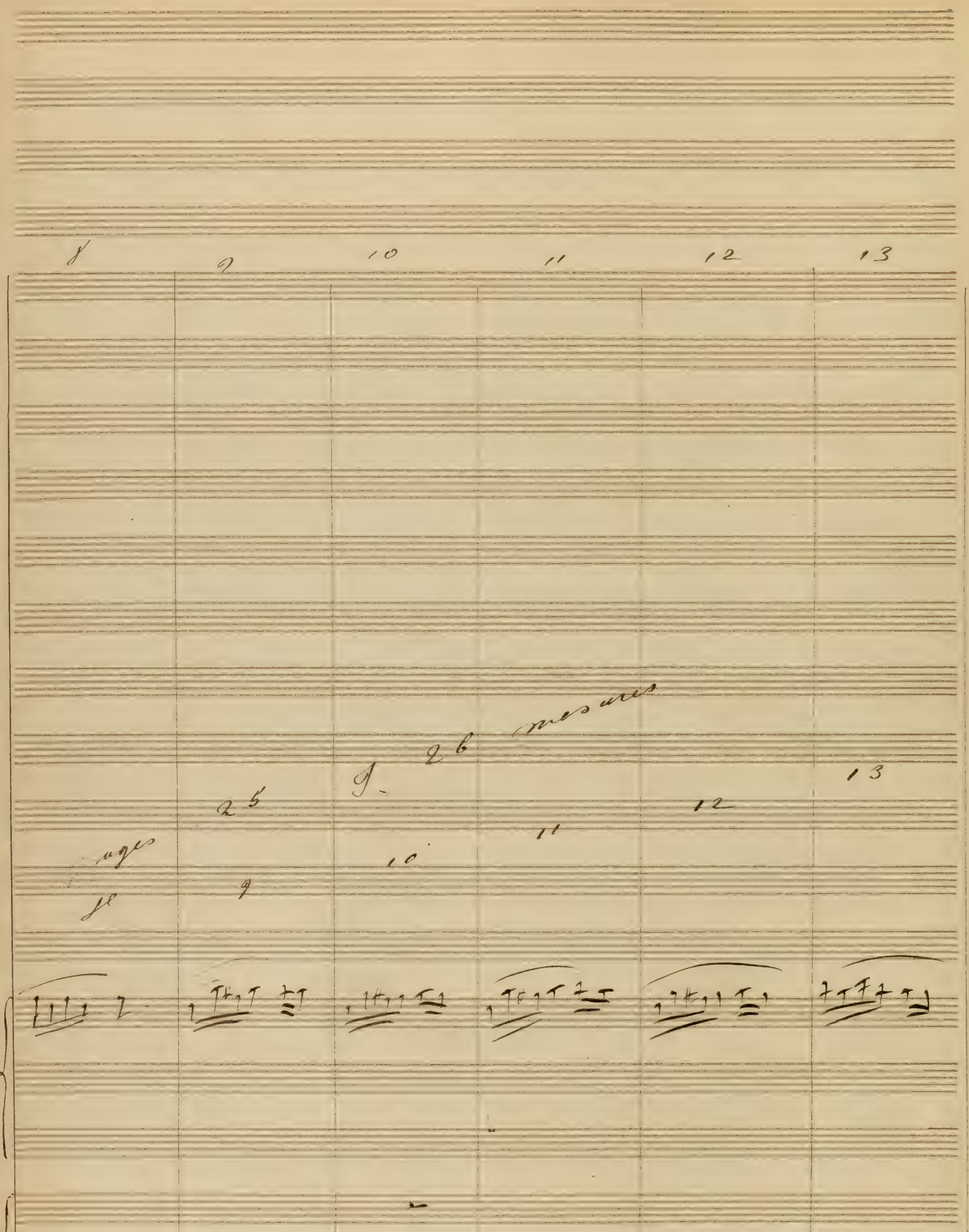
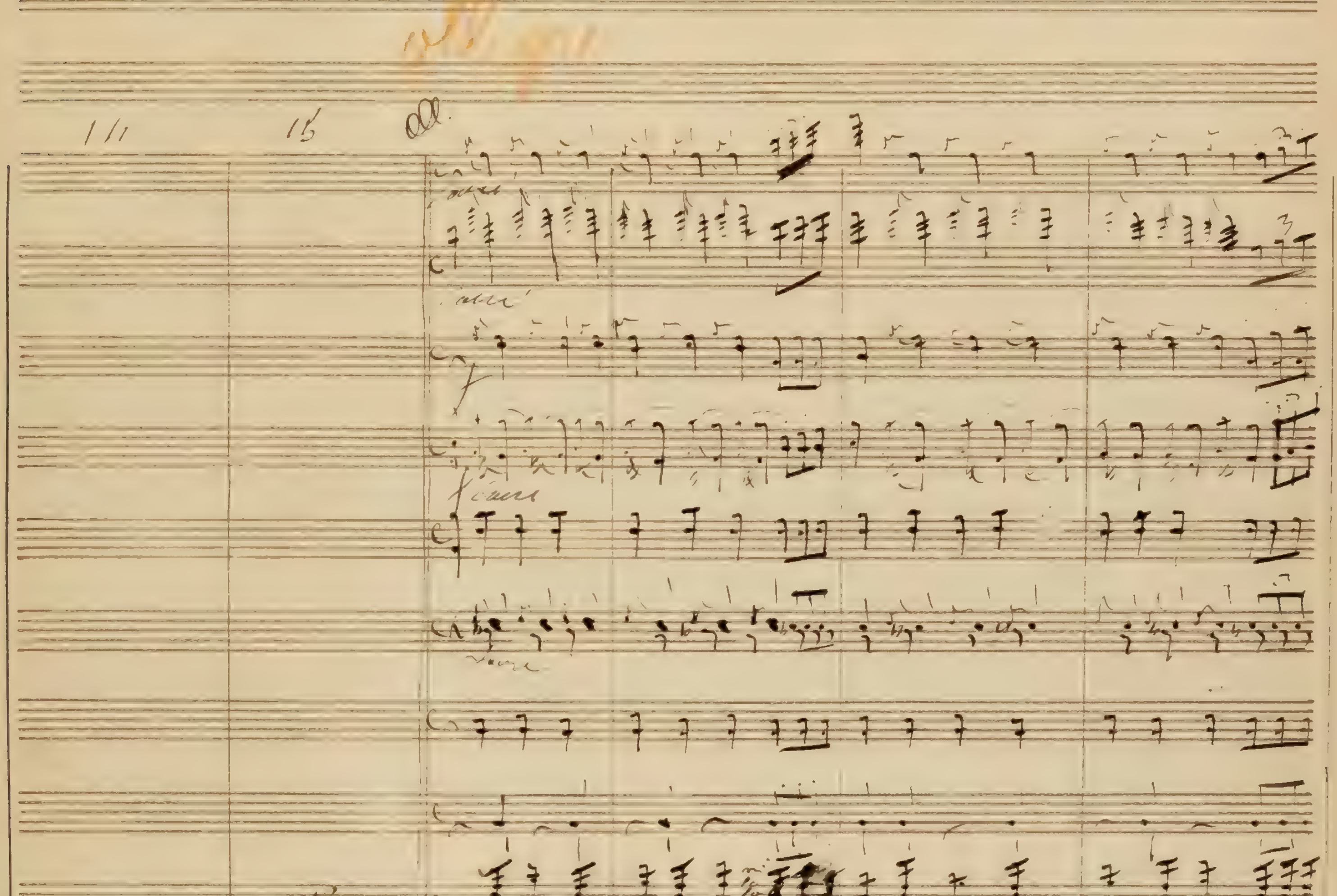
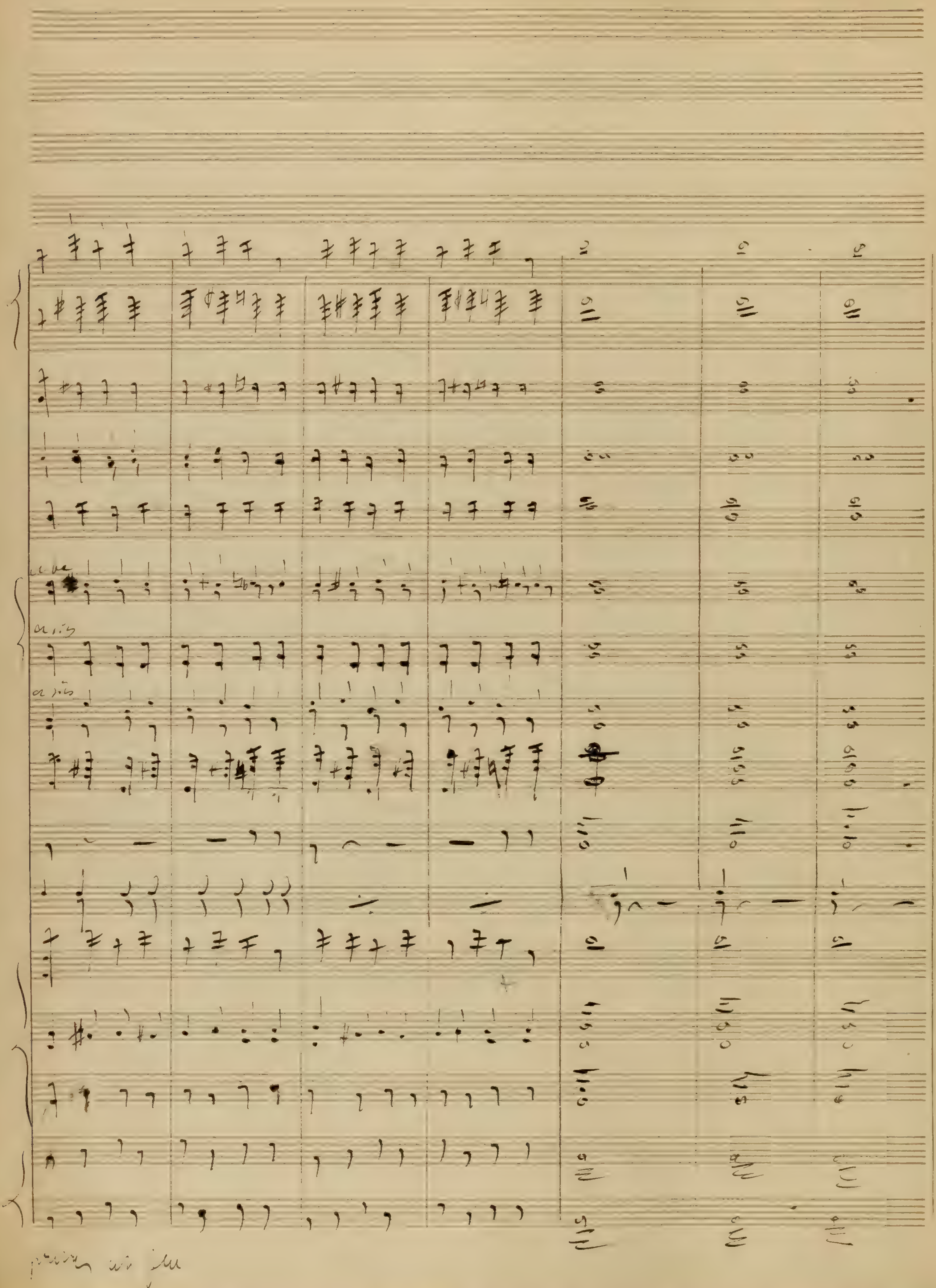
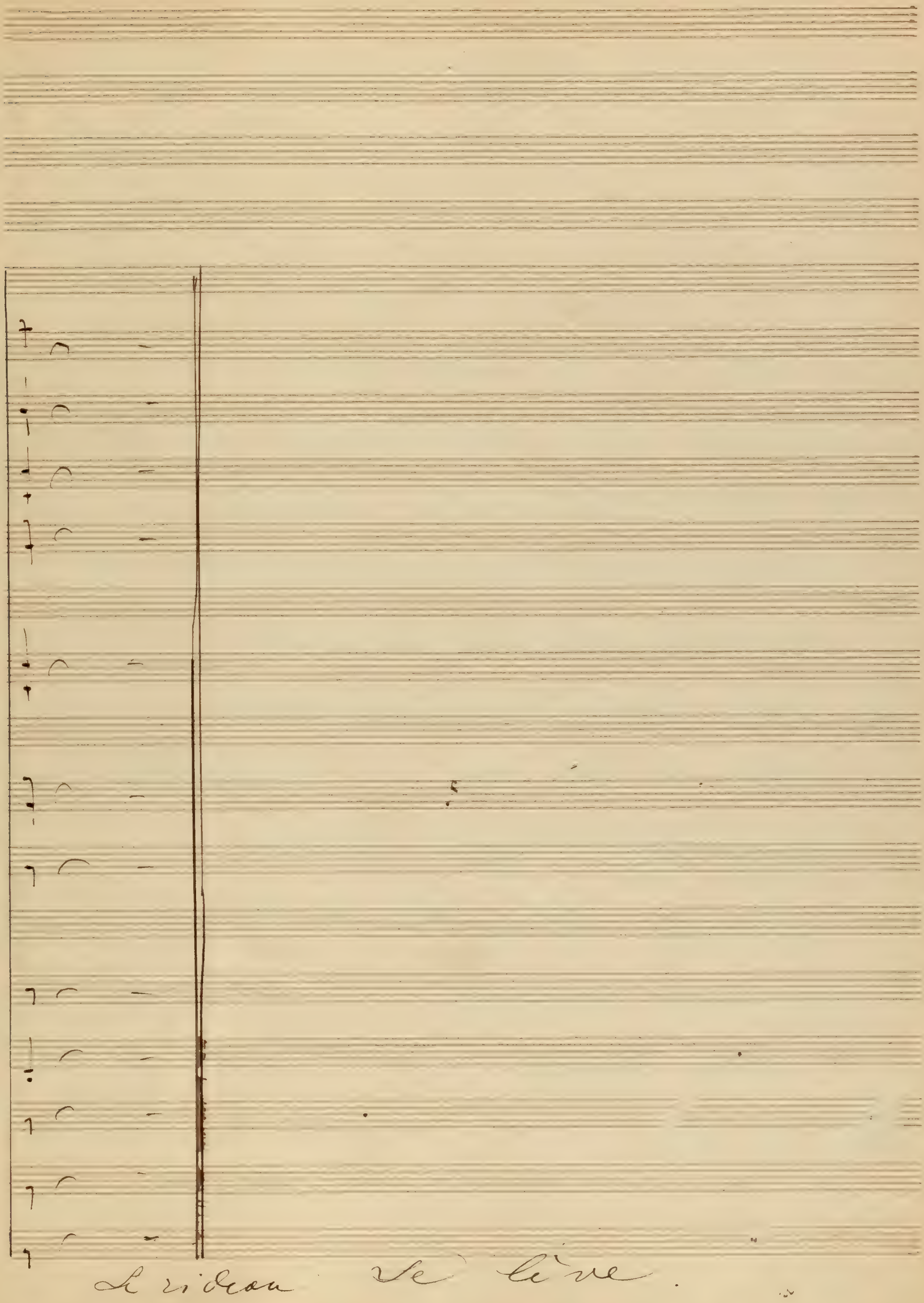

2 3 4 5 6 7
orchestration qu'aux pages 24 & 25 mesures


26 mesures


All.





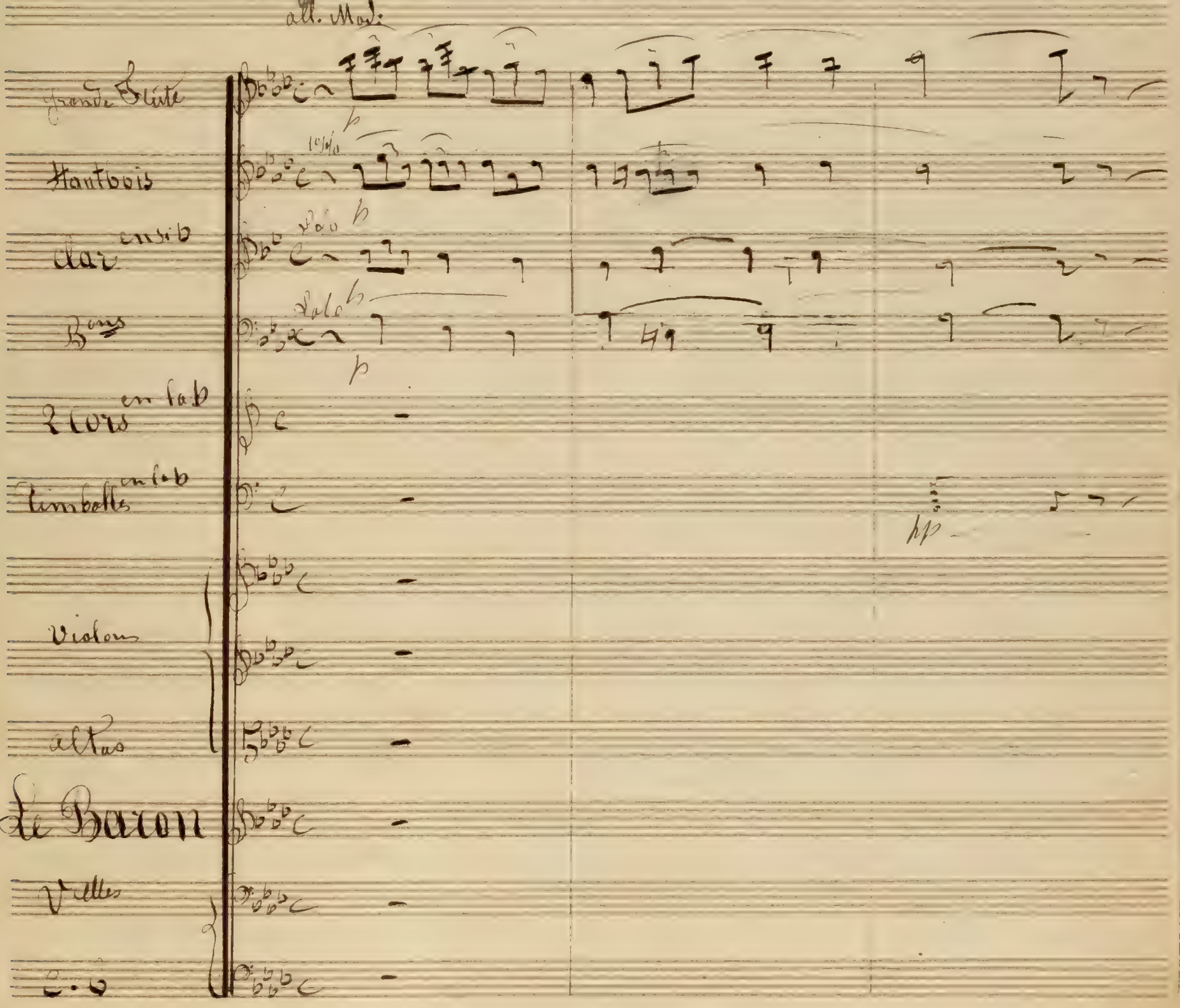
Le rideau se lève.

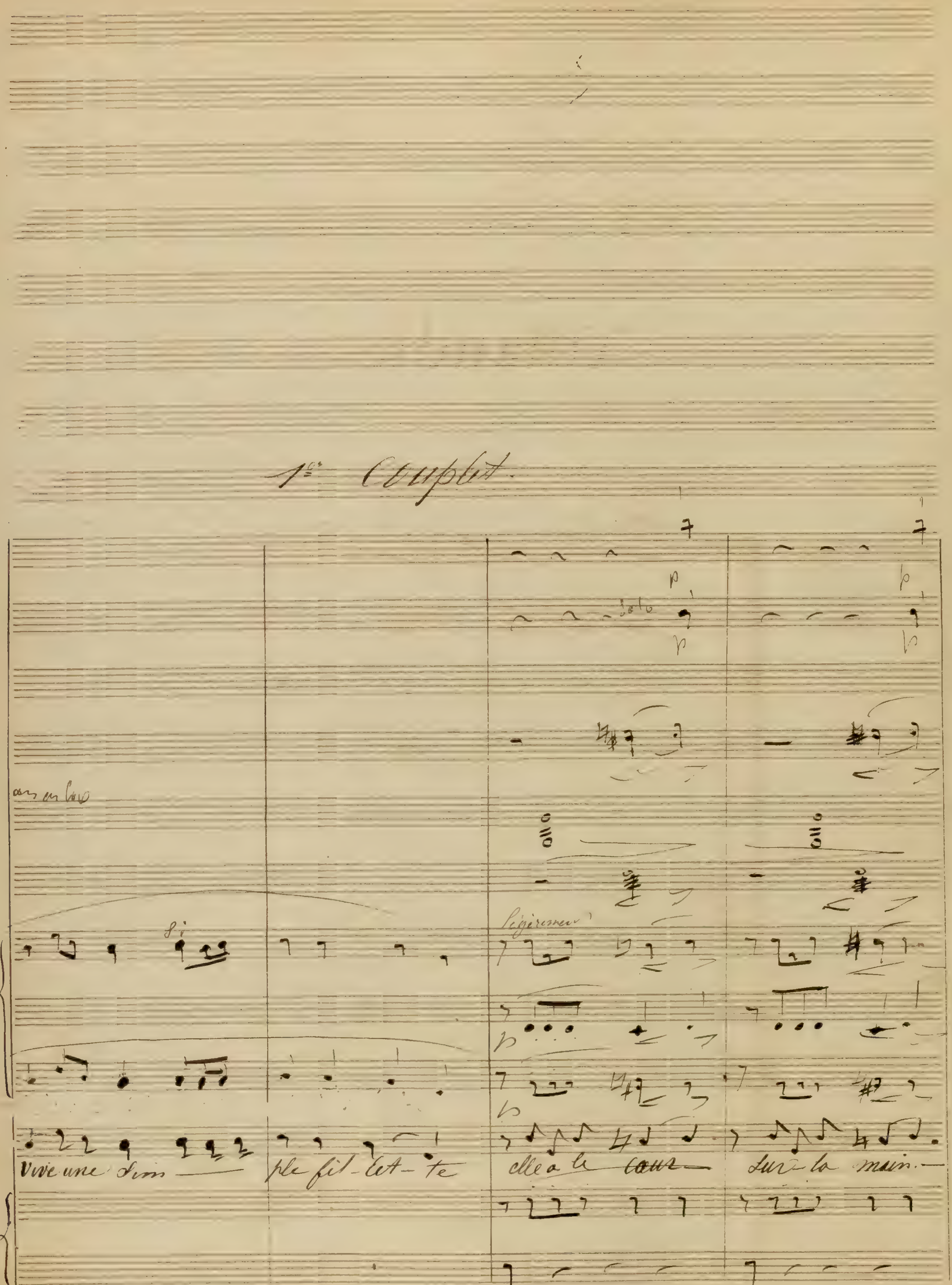
N° 1

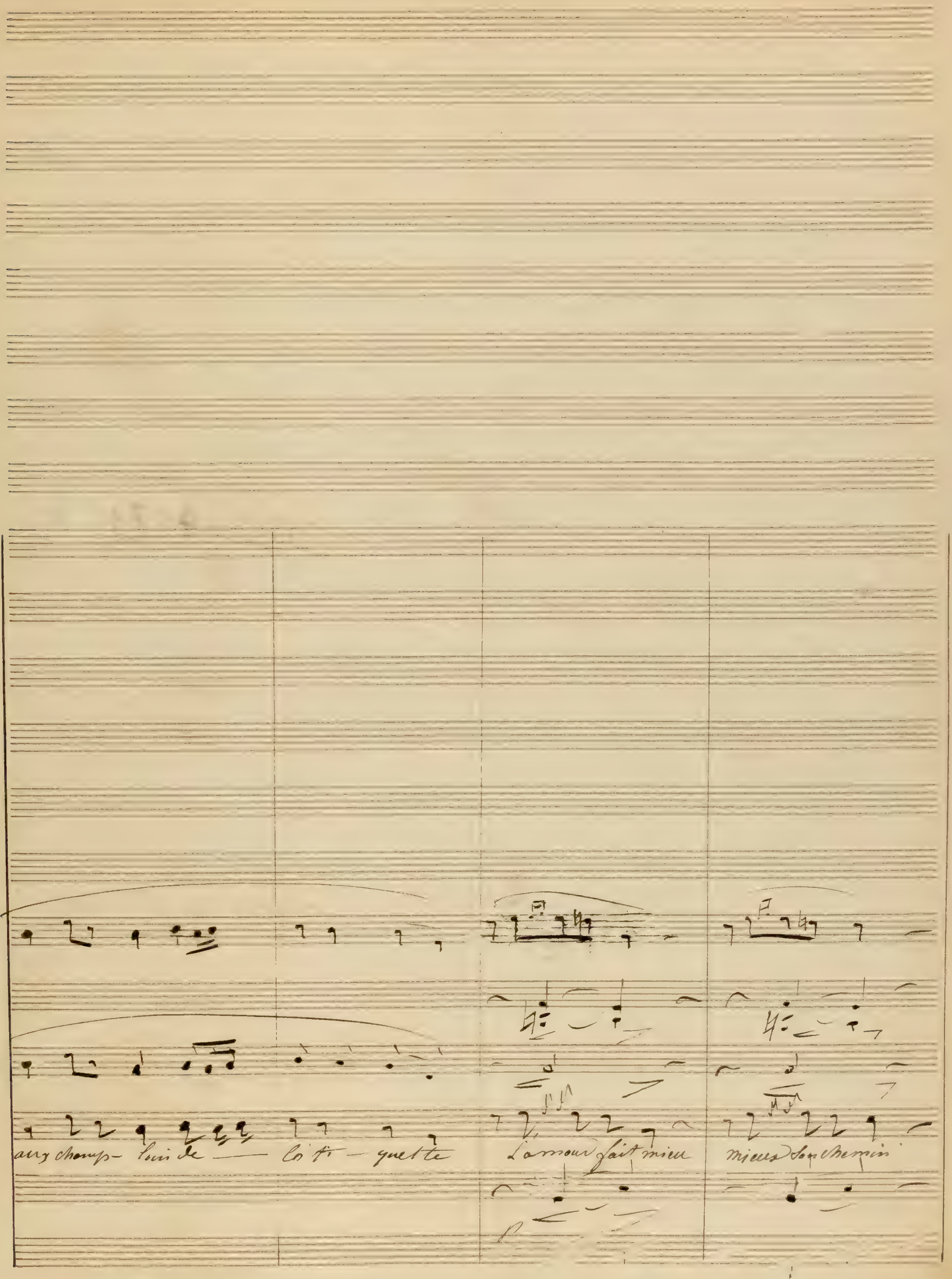
Palsembleu! je puis être fort bien en manant.

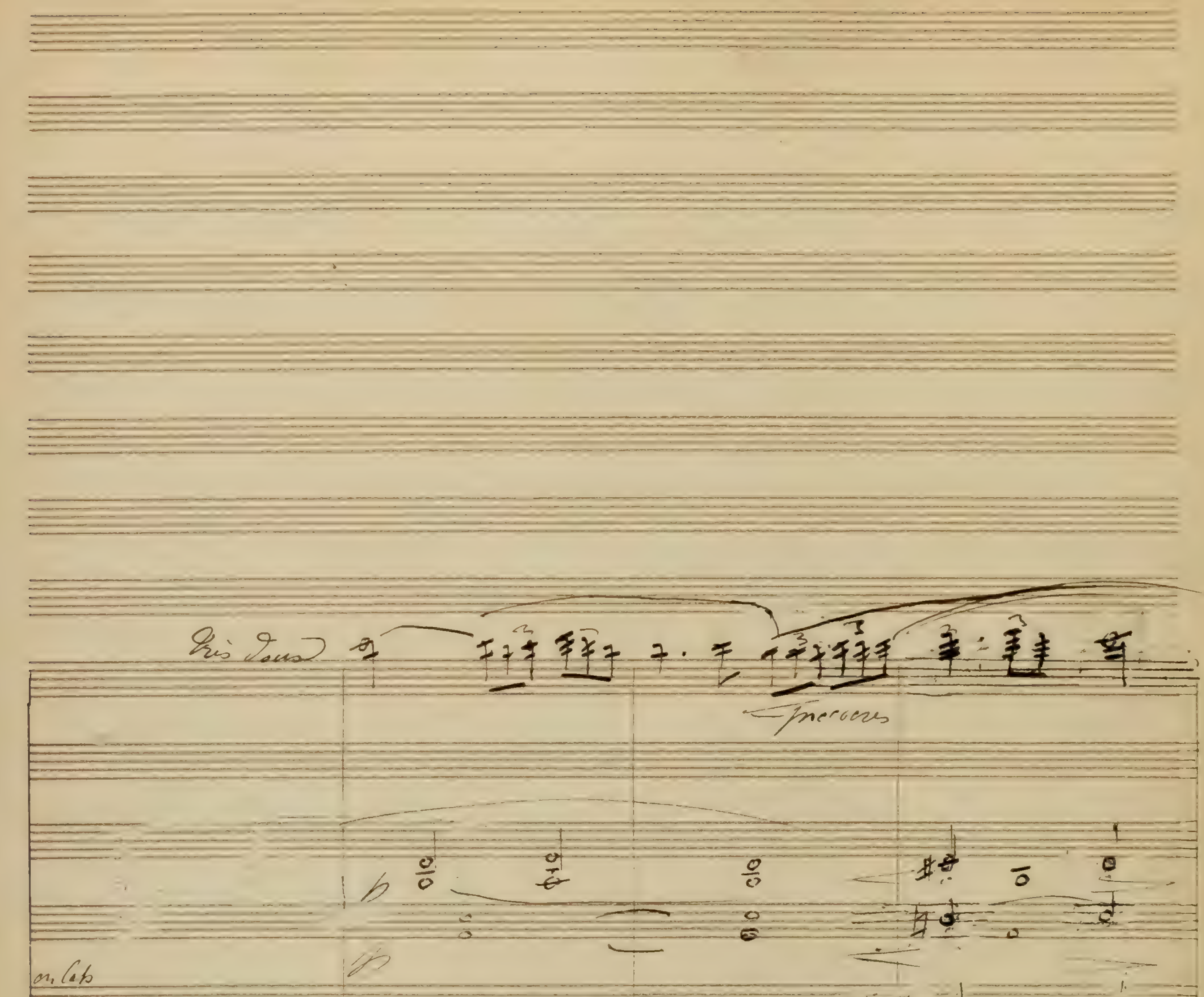
Villanelle

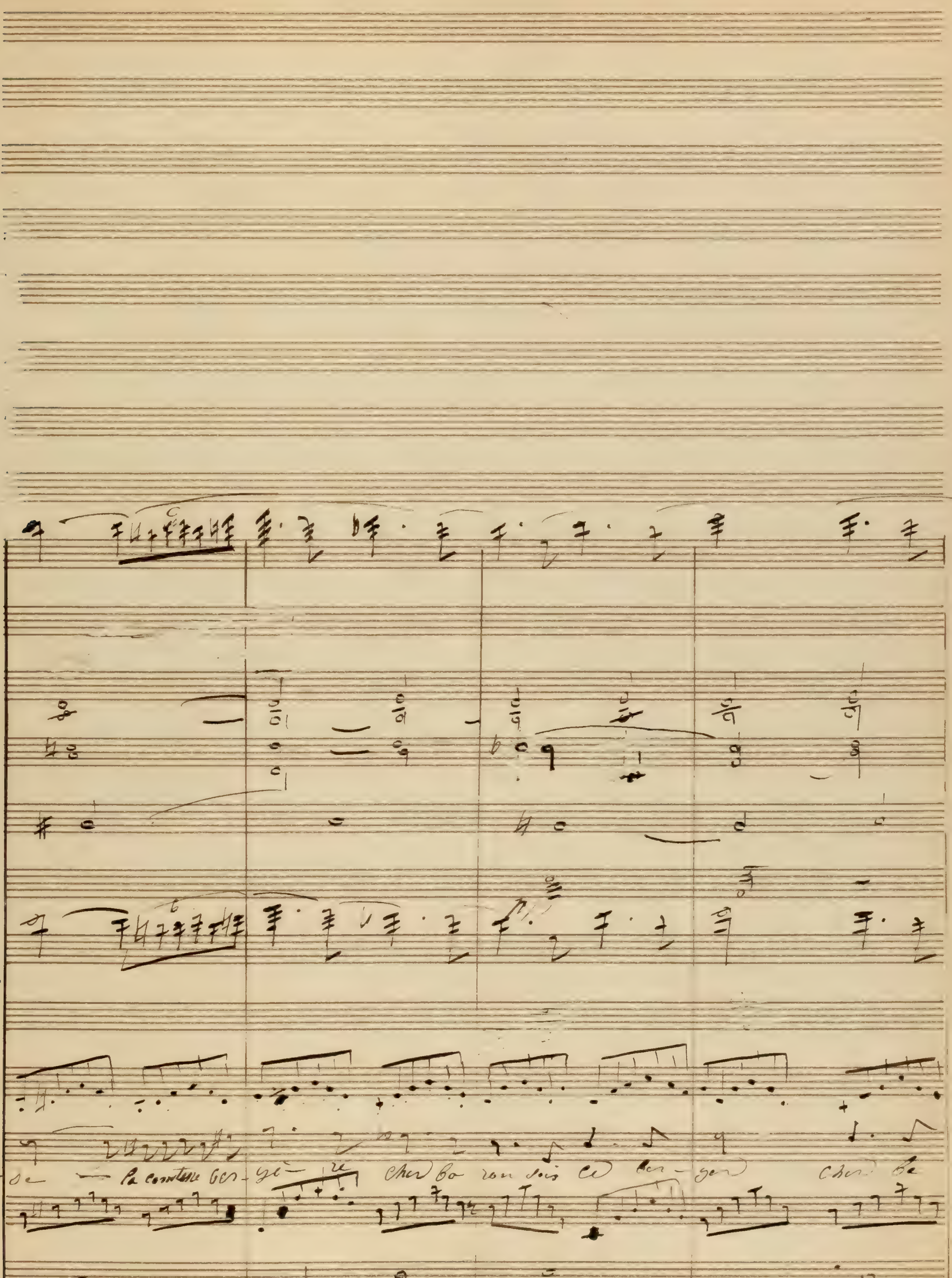
~~Palsembleu je puis être fort bien en manant~~ en manant.

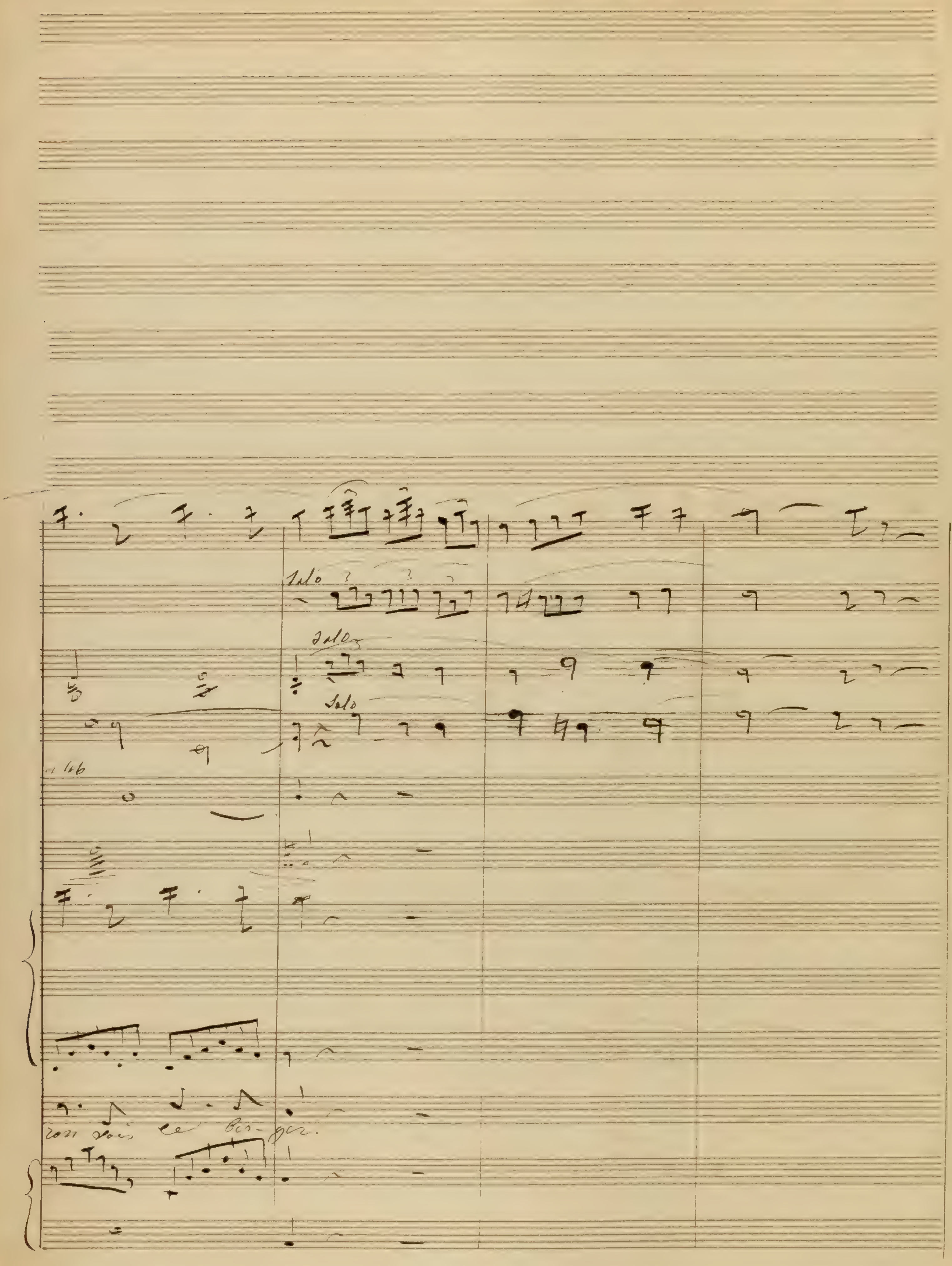



1er Couplet.
solo
Légèrement
Vive une sim
ple fil-let-te
elle a le cœur
sur la main.

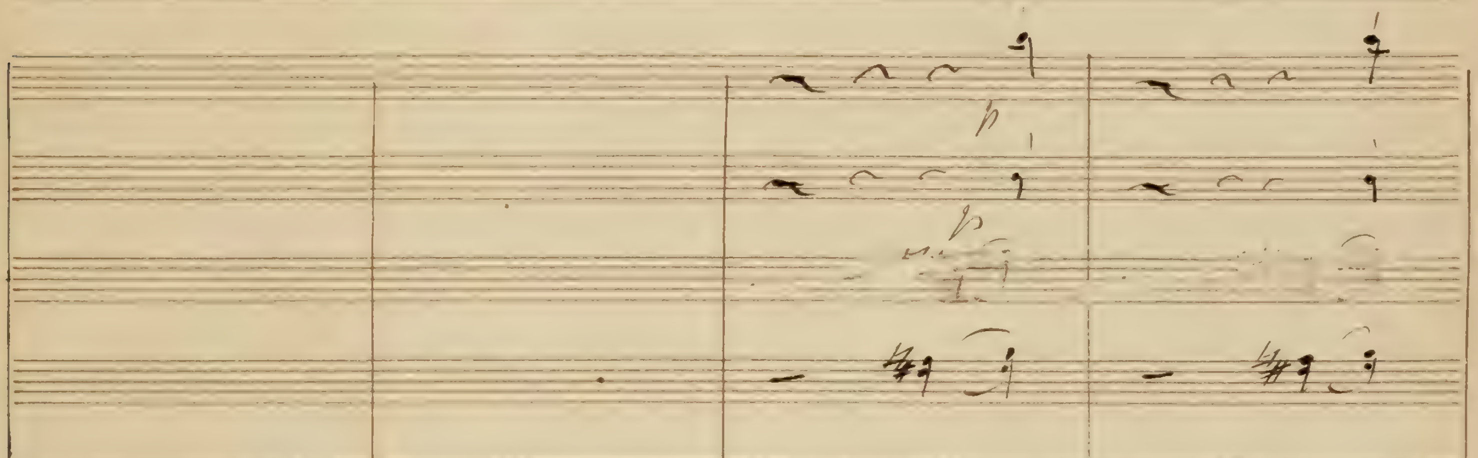

aux champs loin de la fi - quette
L'amour fait mieux
mieux son chemin


Très doux
Solo
Très doux
pizz
ah!

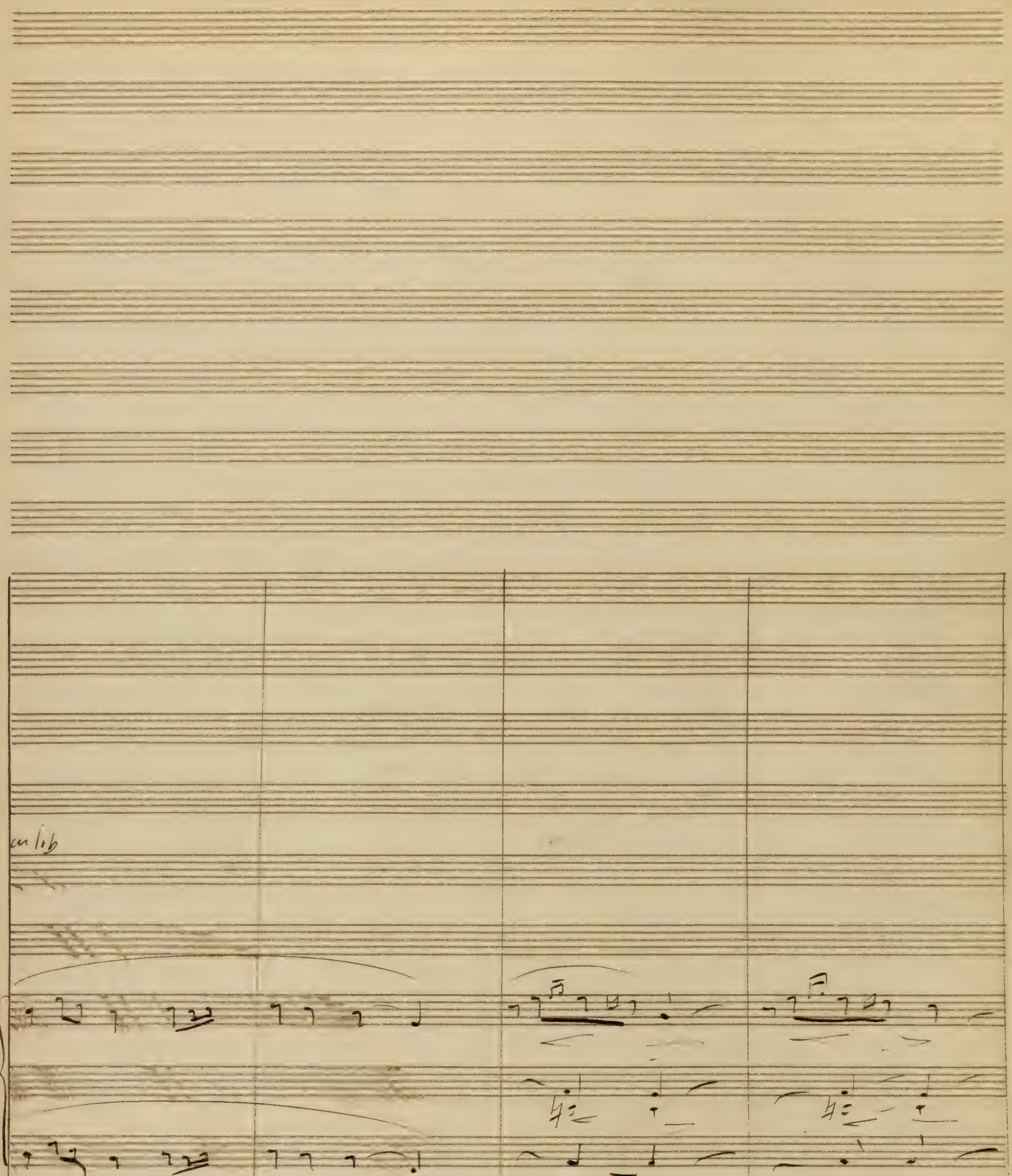


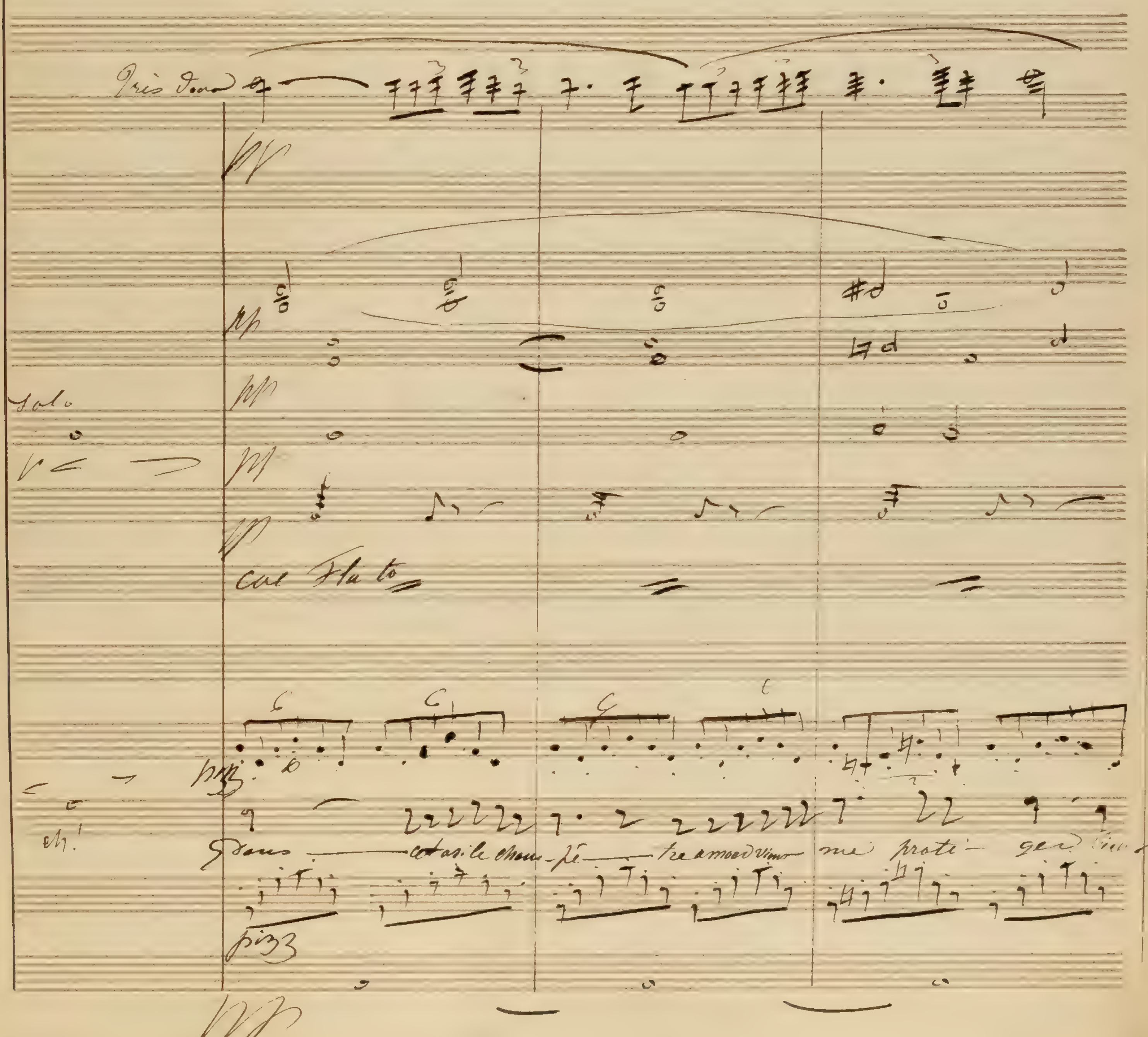

Solo
Solo
Solo
son sous le Ber- ger.

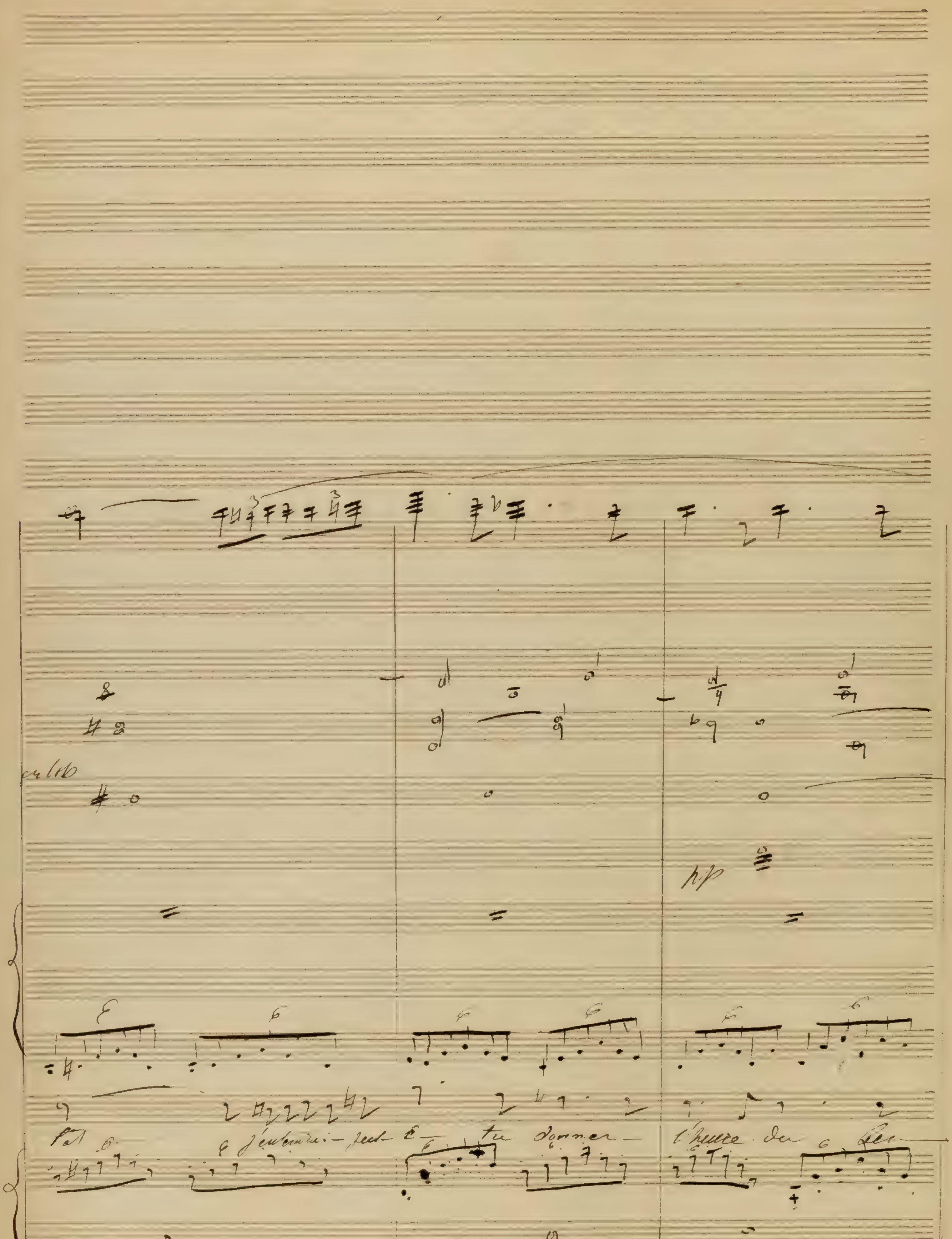
2e Couplet

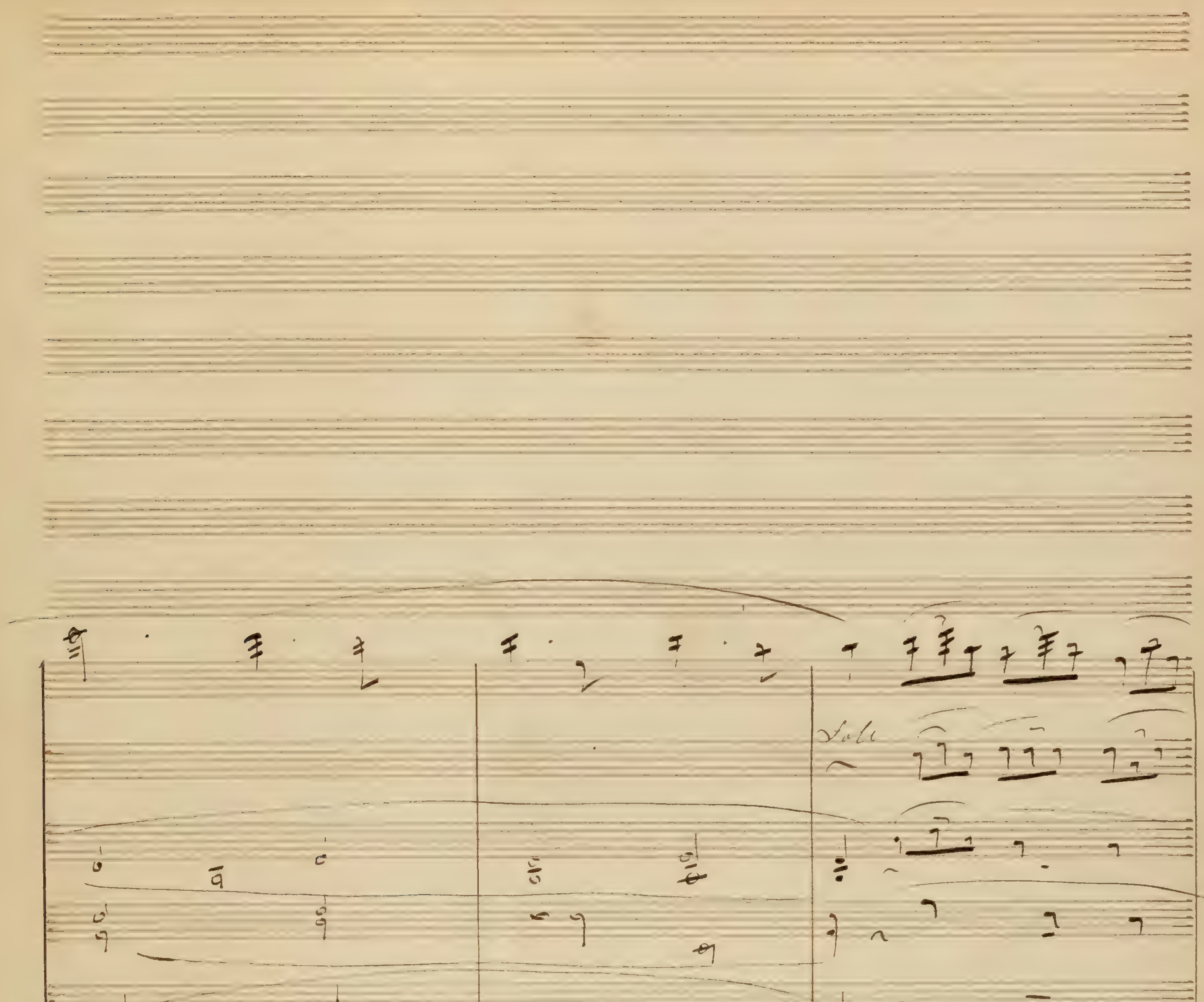


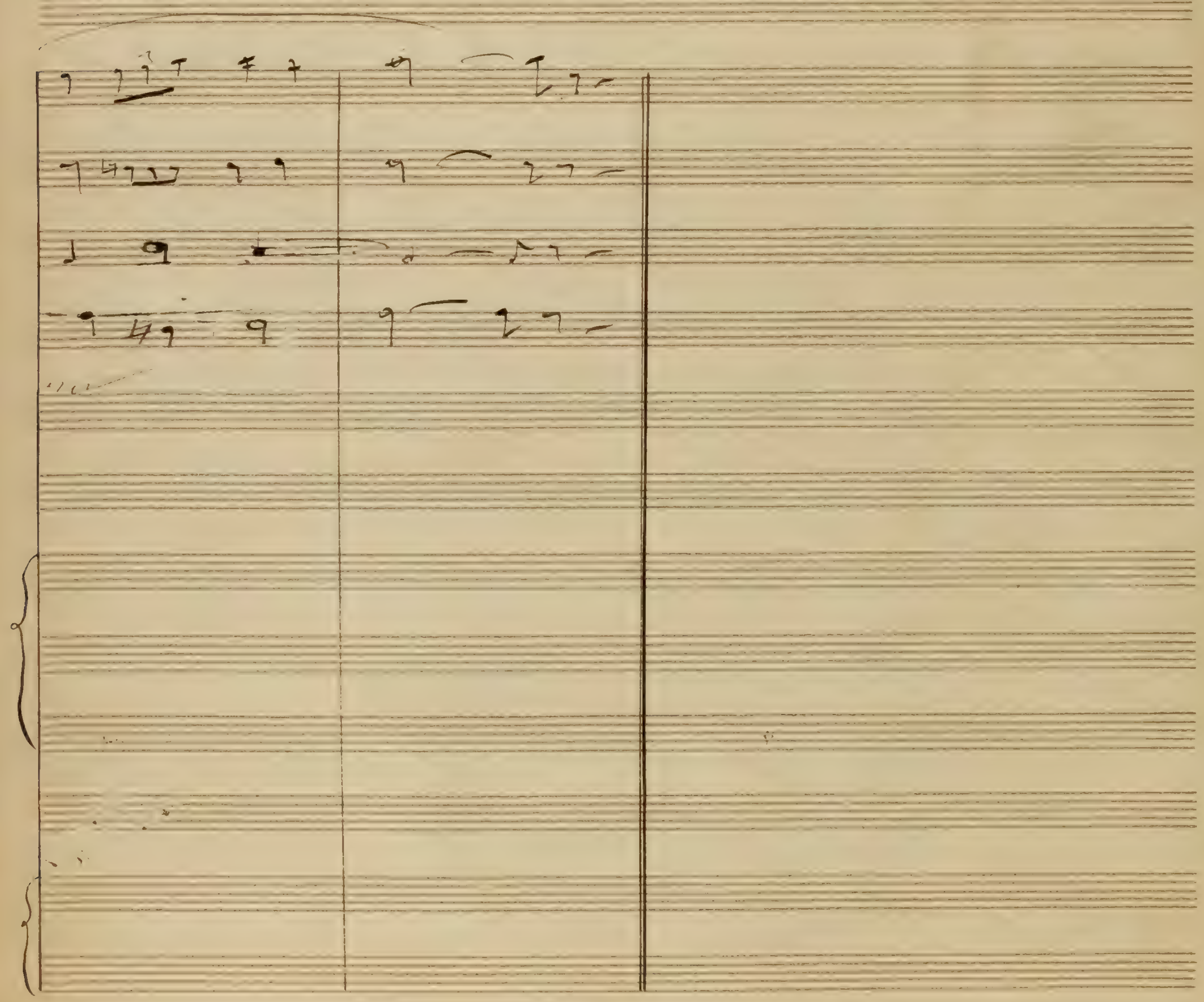
pag 85


en Sib
Et j'obtiendrai
de sa bou-che
ici — les
tendres aveux


Très doux
Solo
pizz

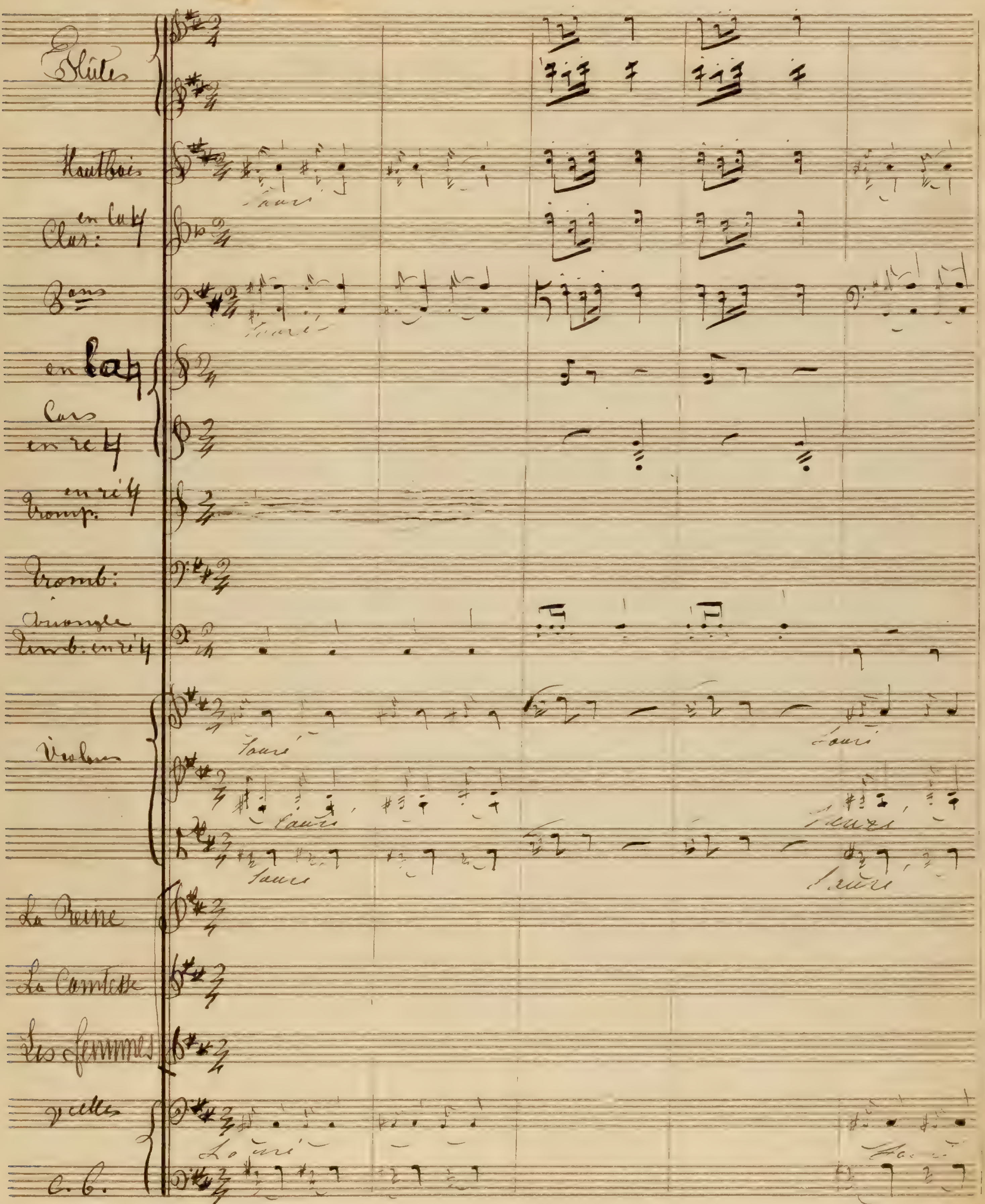

pp
tu donner
l'heure du

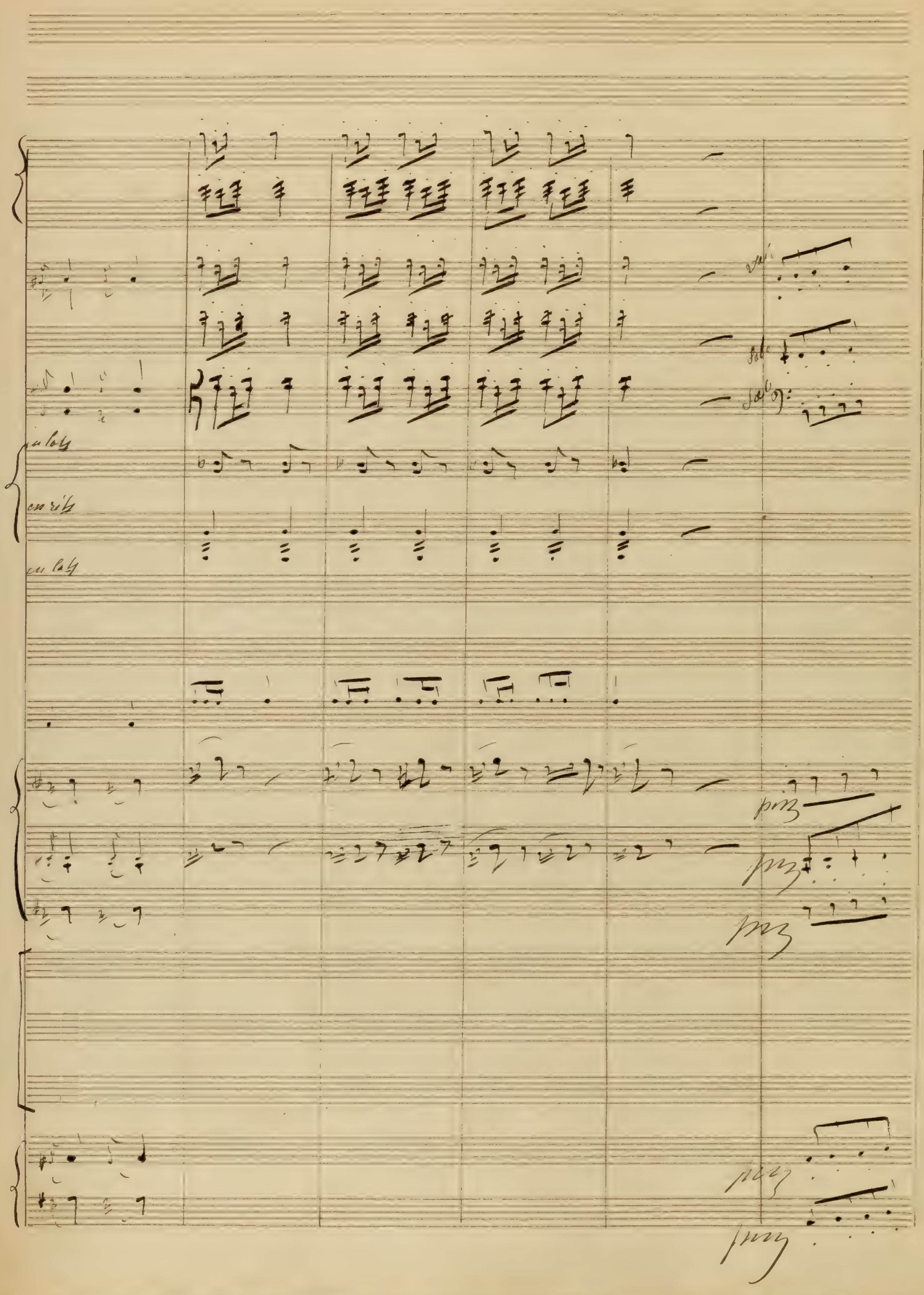

Solo
l'heure du ber- ger.

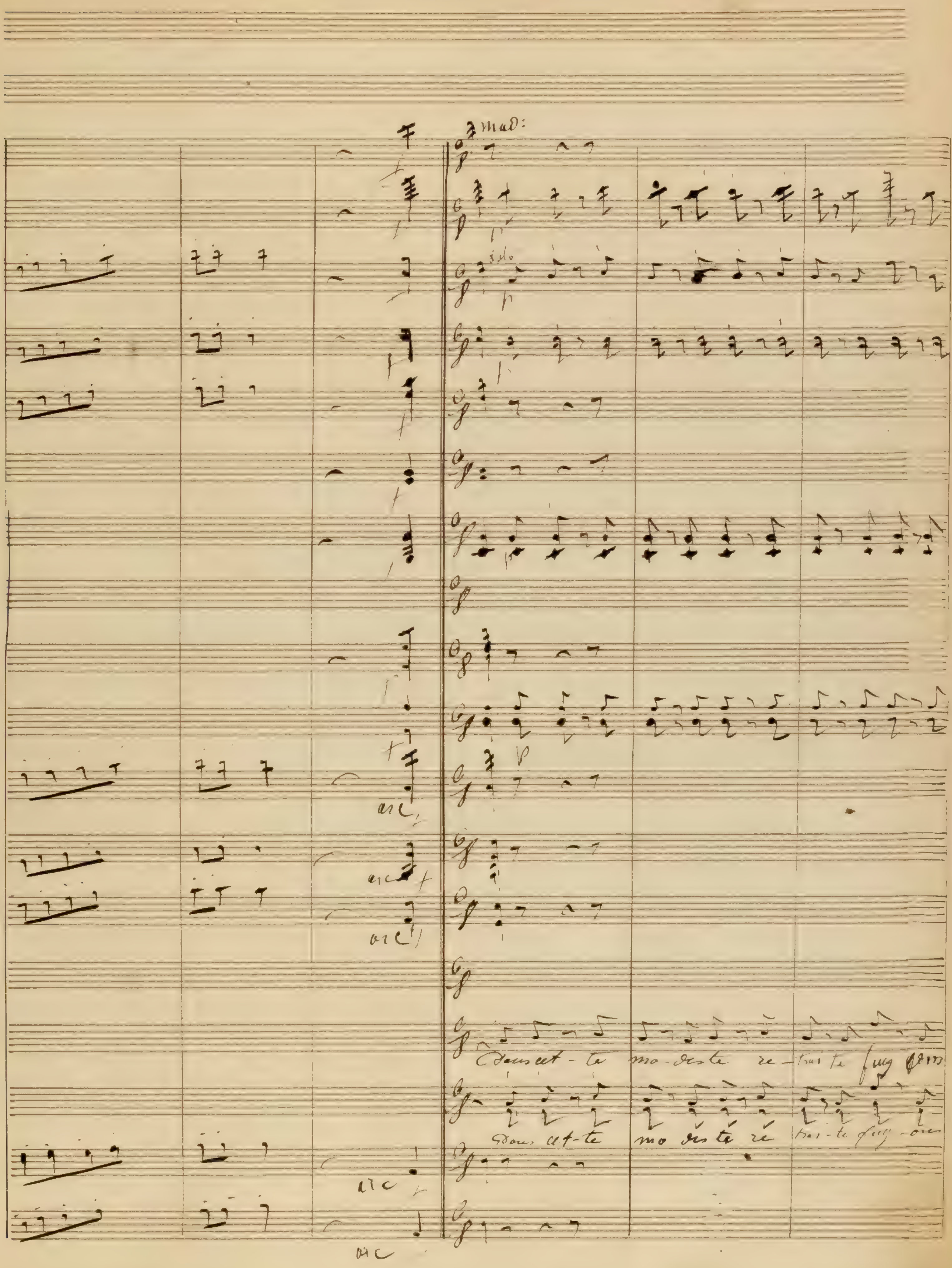


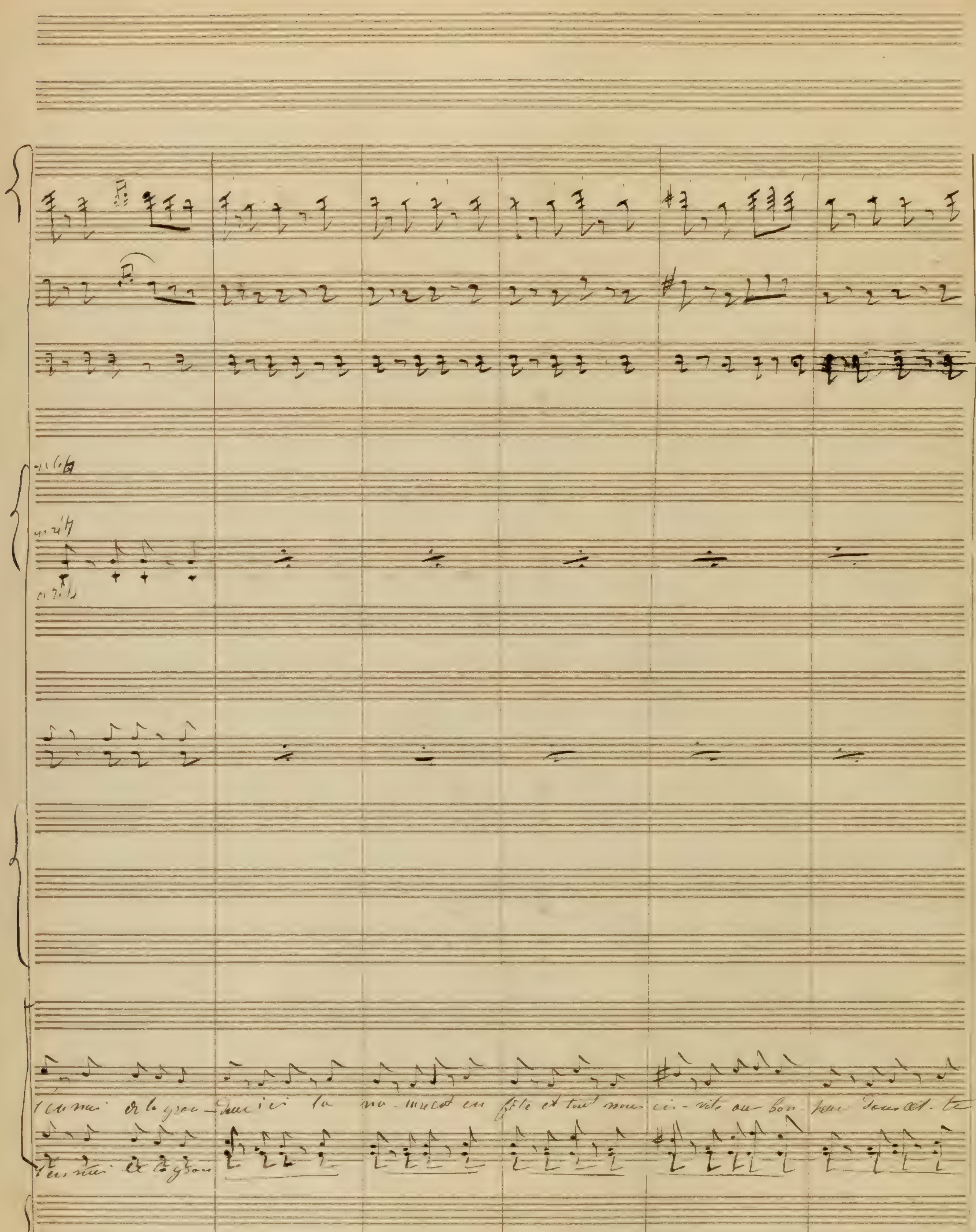
Rép. { Elles accourent de ce coté;
qu'elles ne me voient pas. N° 11

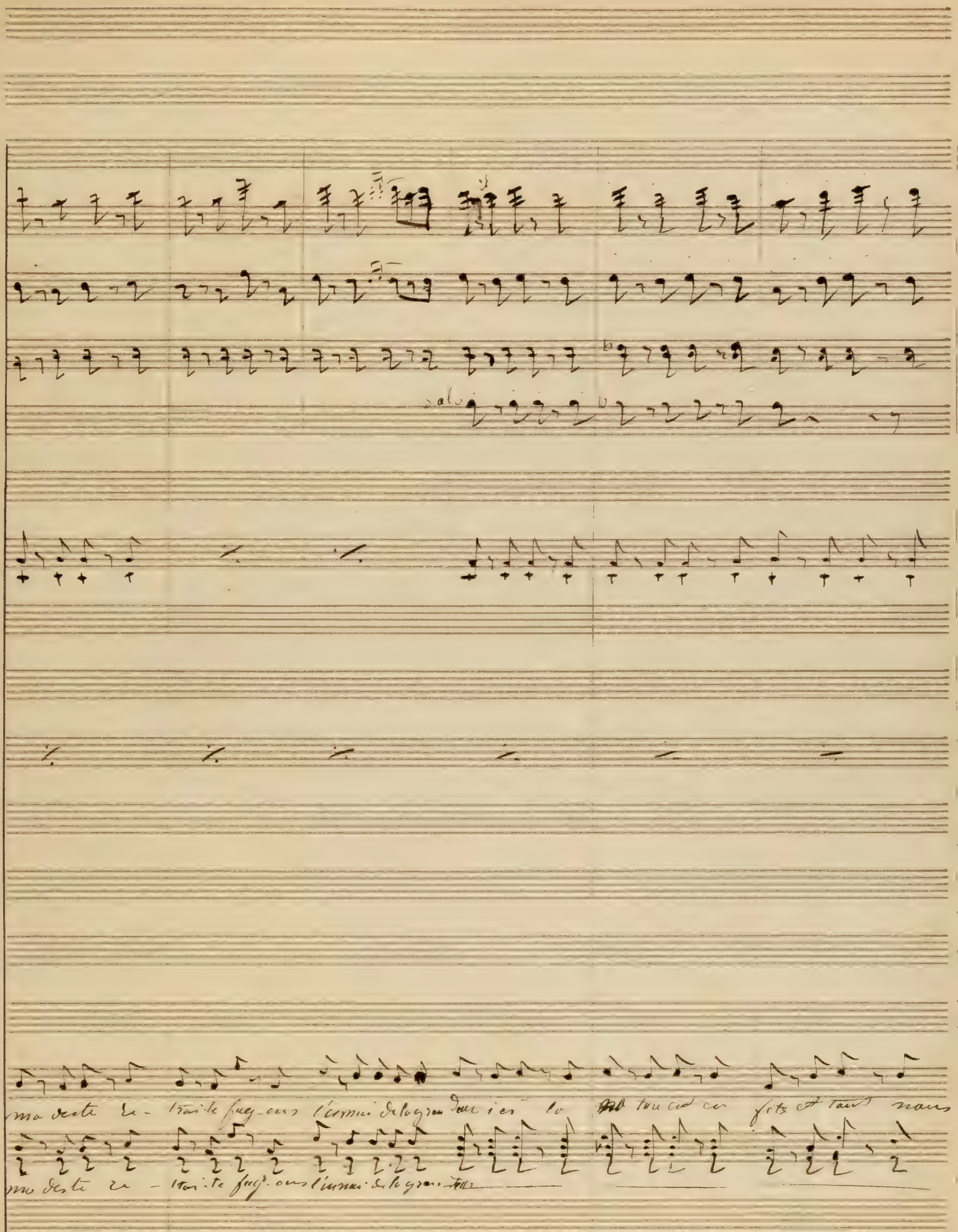
A Chœur. B. Cavatine.

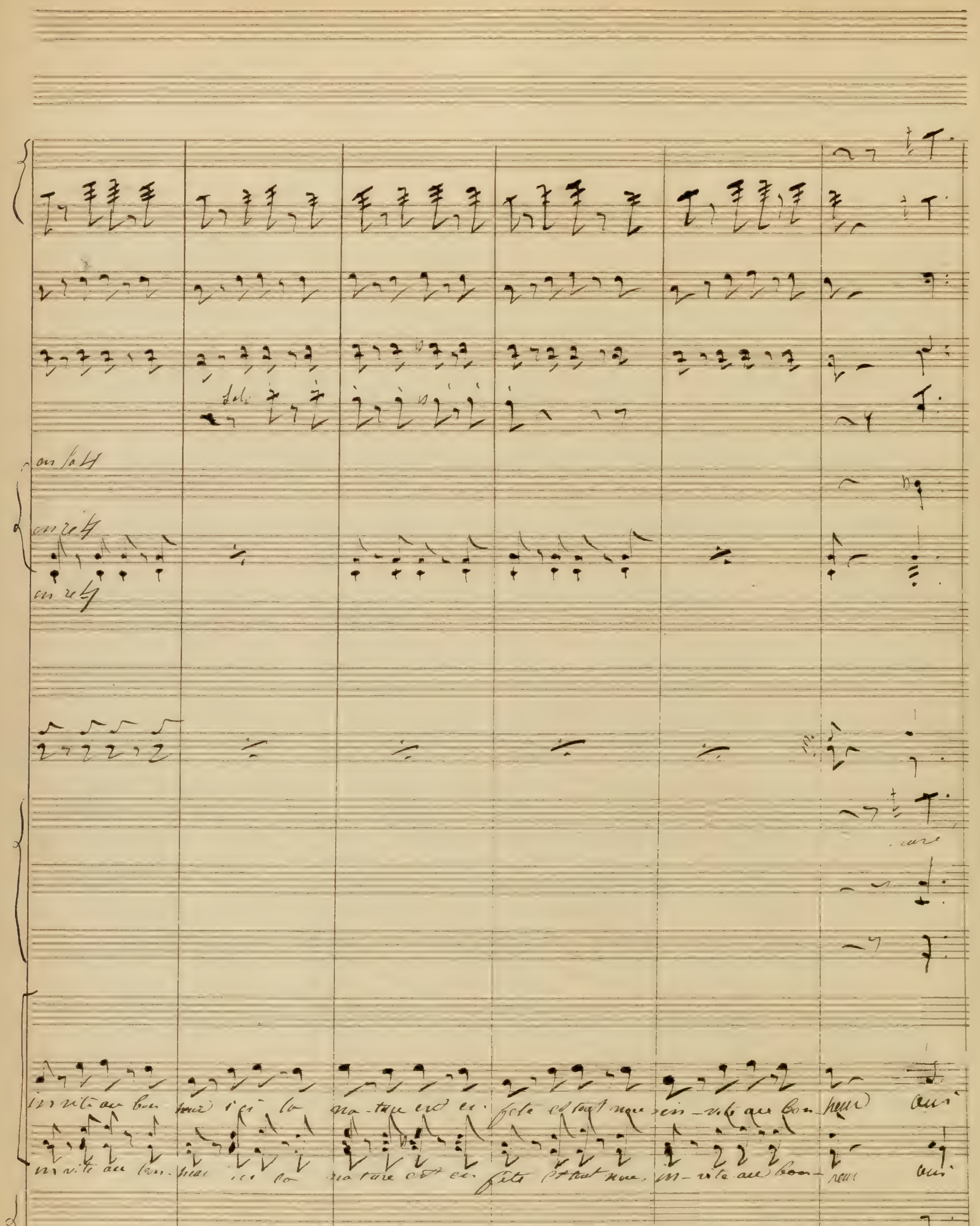


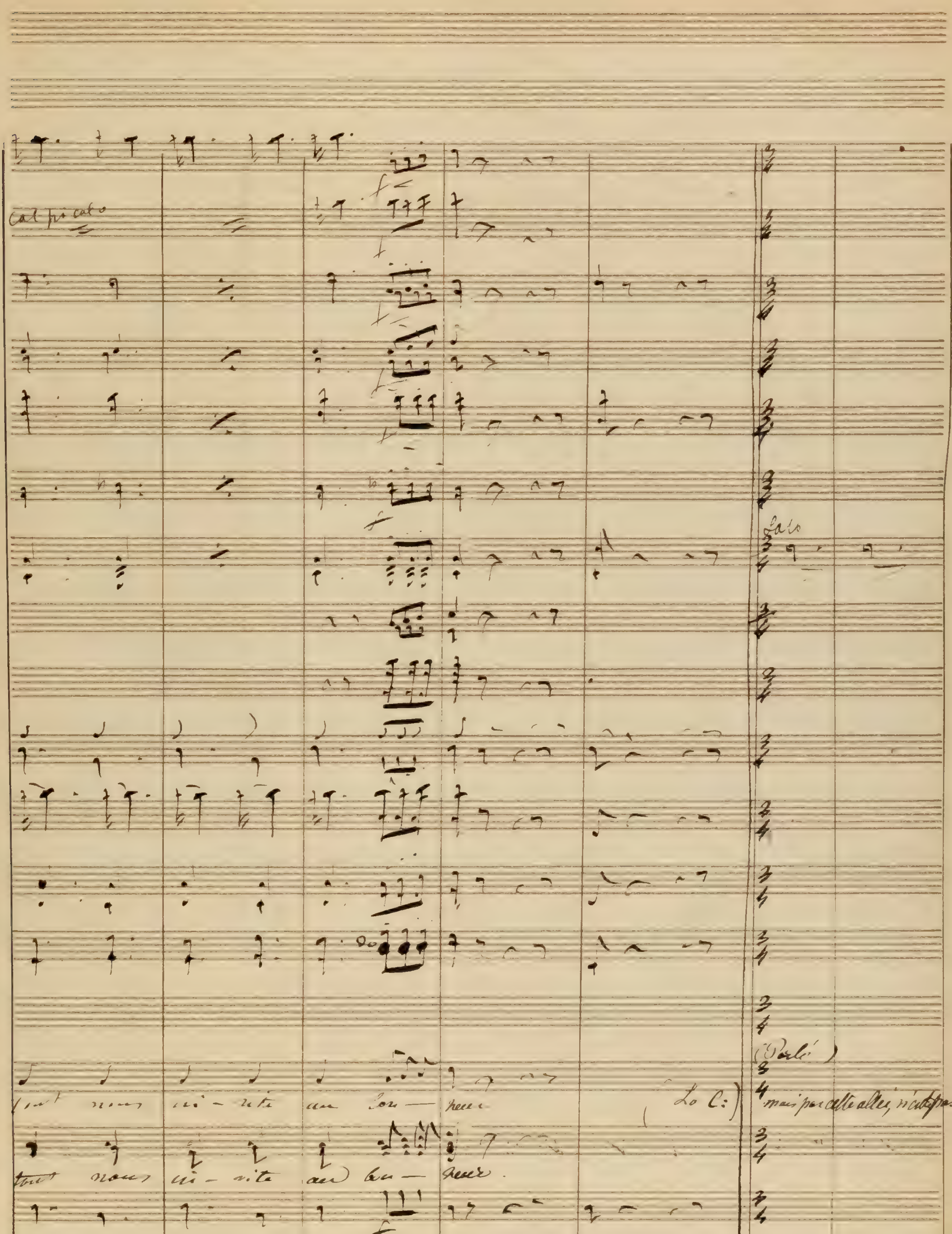

pizz
pizz
pizz
pizz
pizz

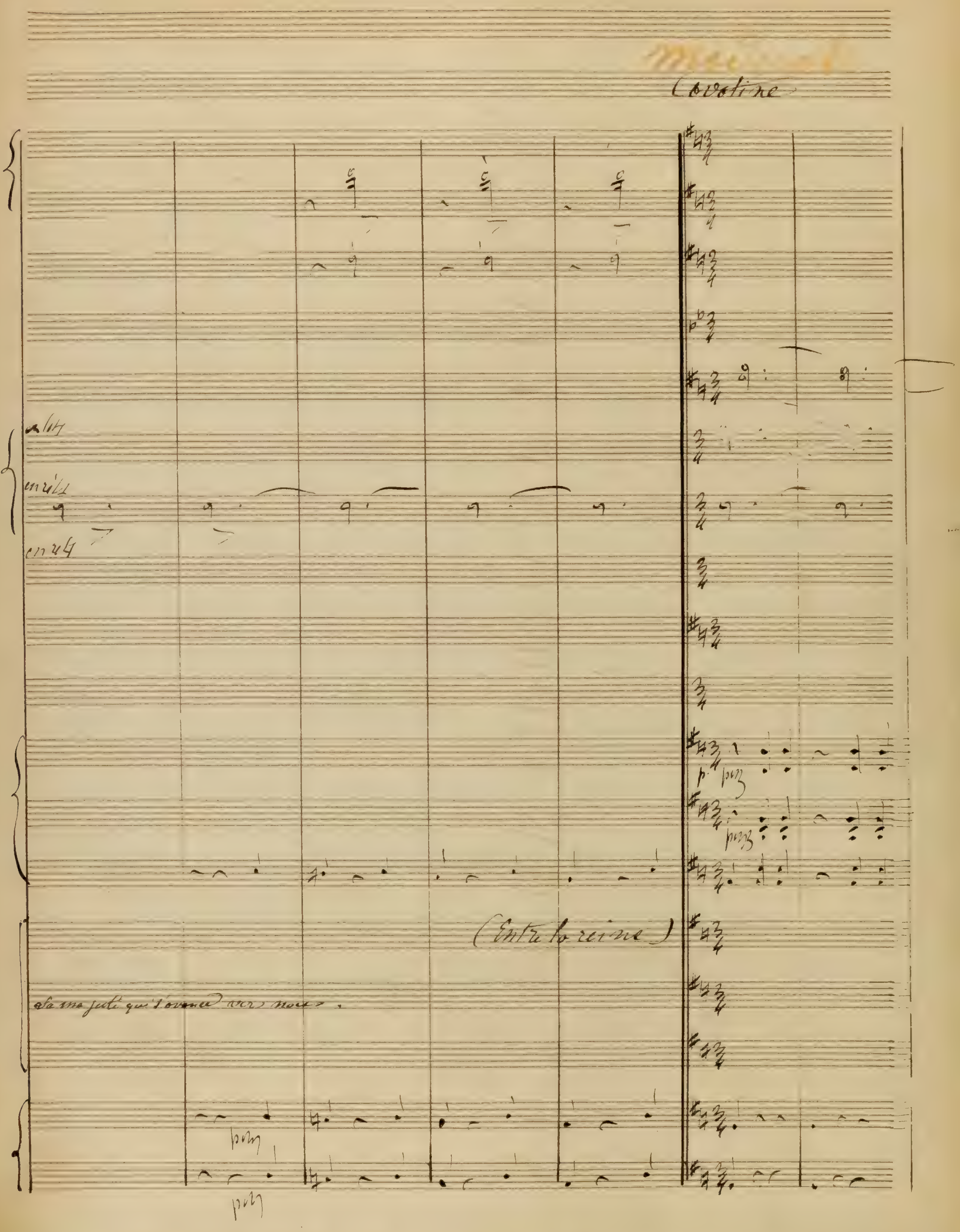

arc

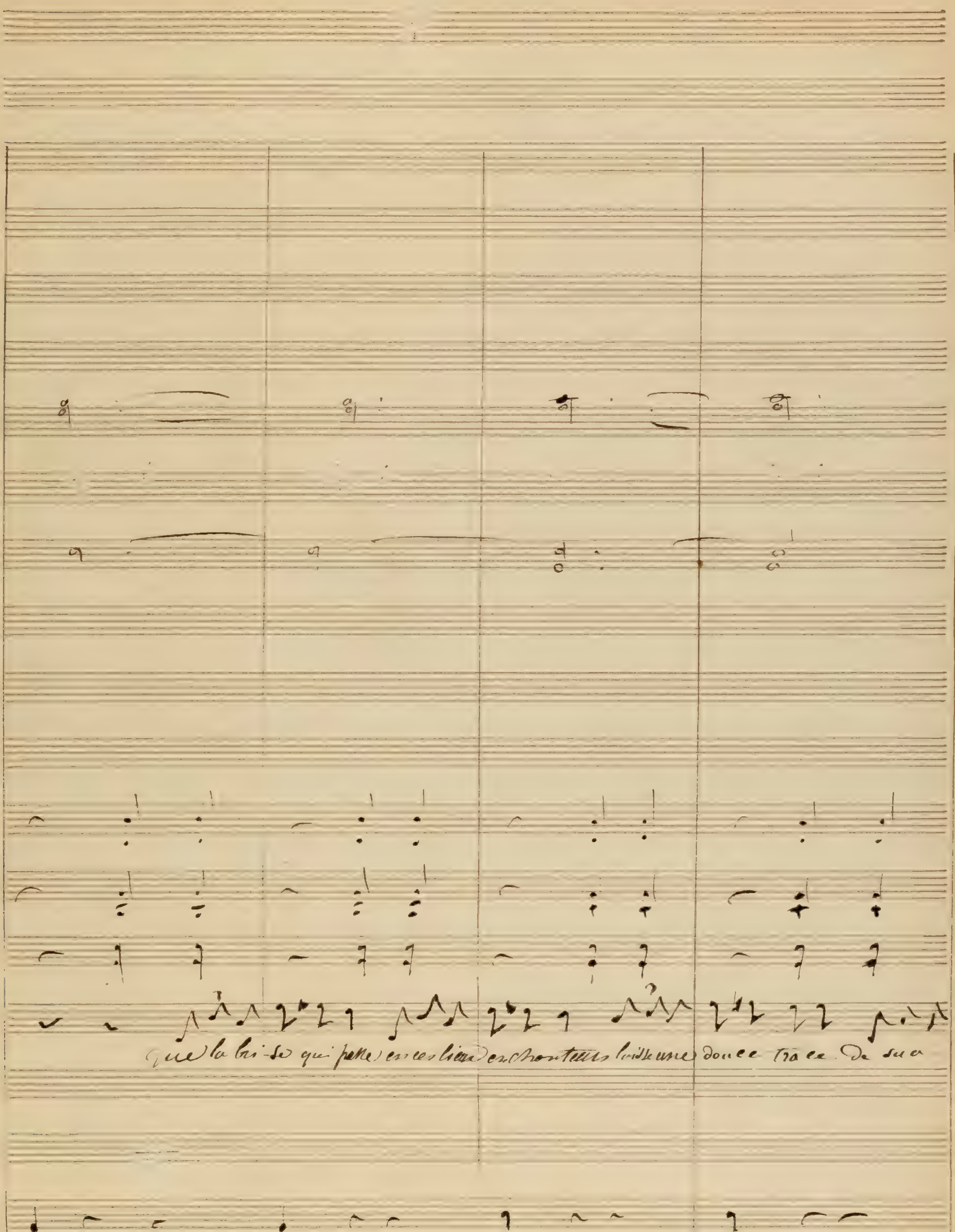


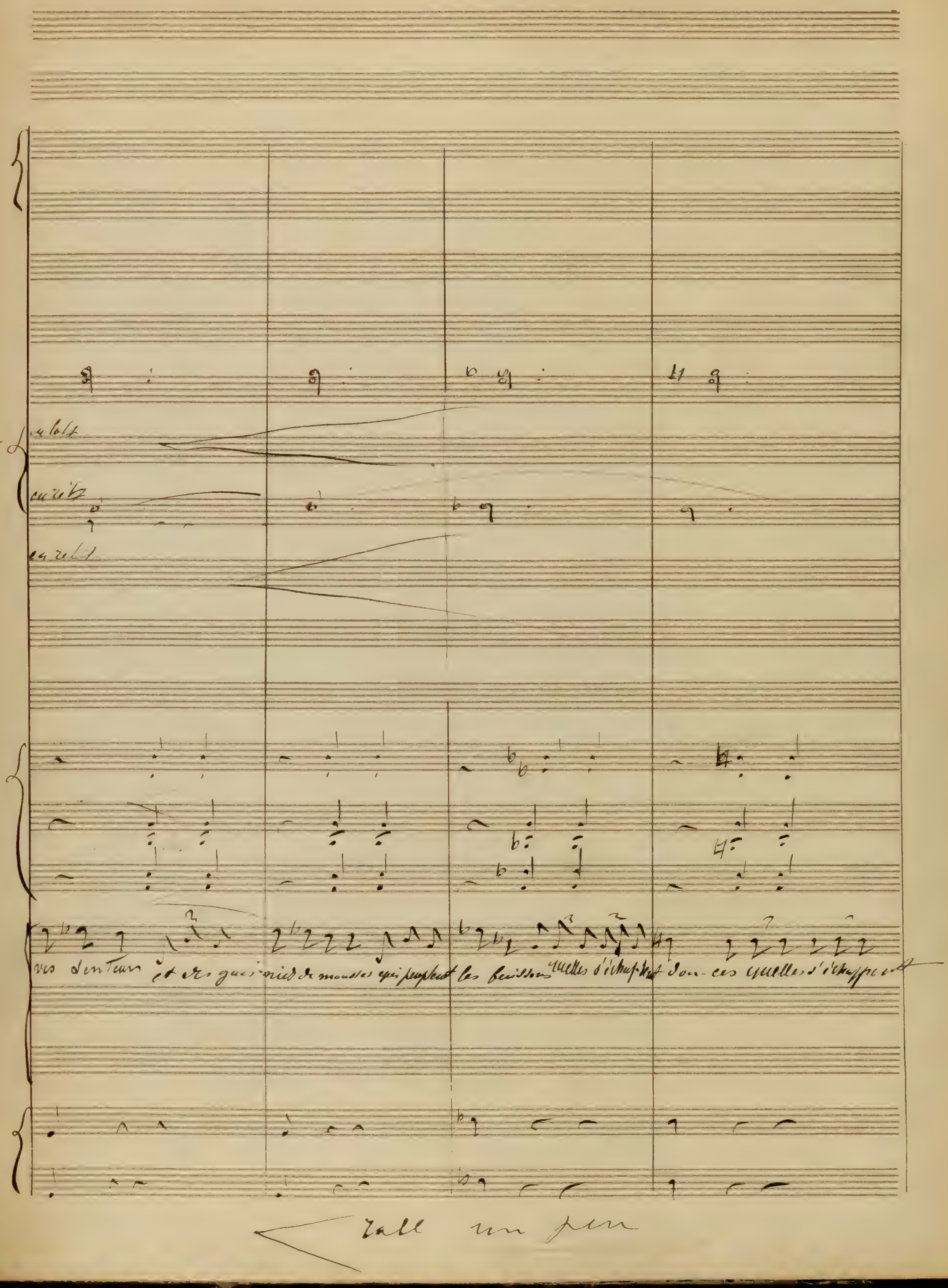

solo
mo deste re - traite fuy-ons l'ennui de la gran deur
mo deste re - traite fuy-ons l'ennui de la gran deur

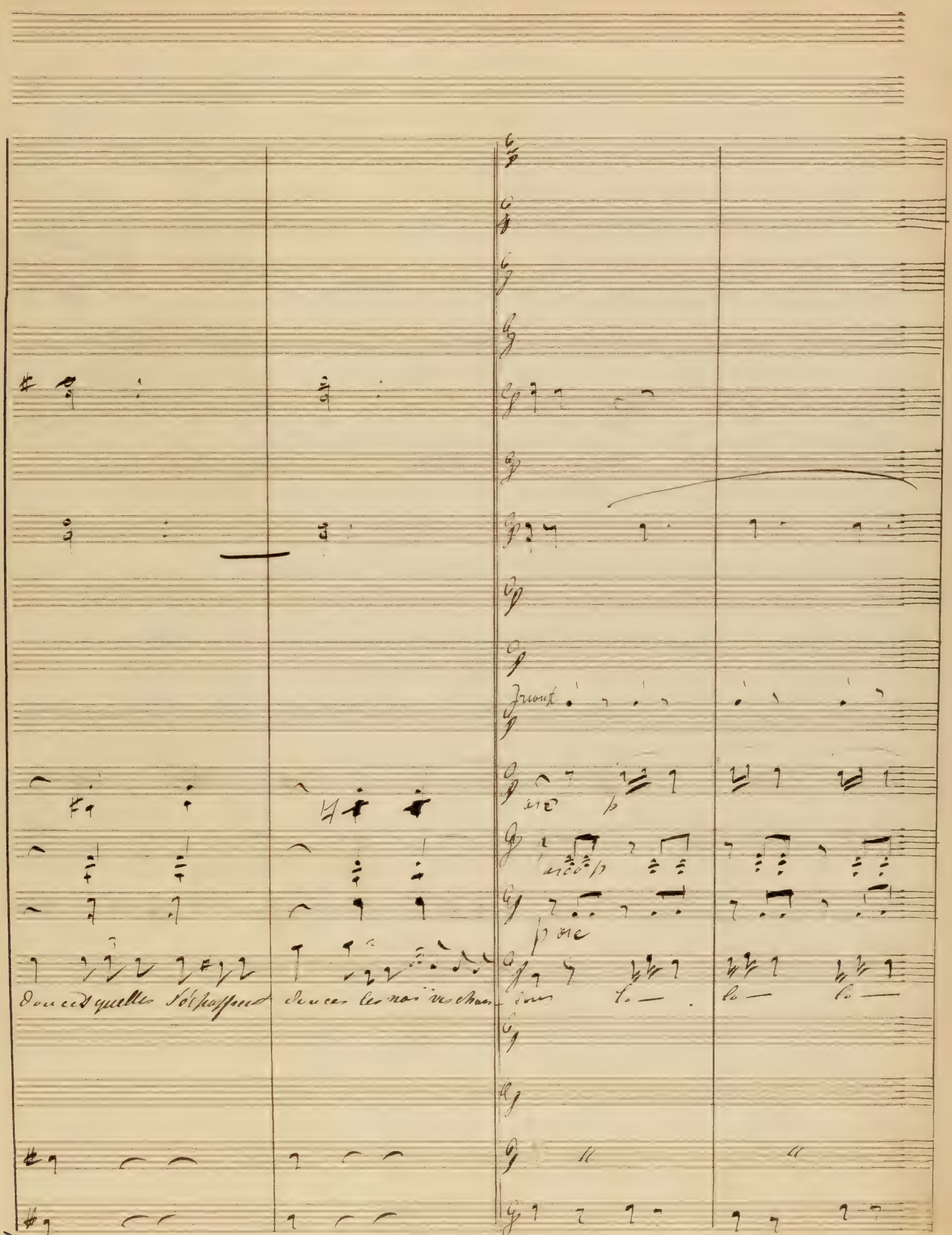

invite au bon- heur ici la na-ture est en fête et tout nous in-vite au bon- heur Oui
invite au bon- heur ici la nature est en fête et tout nous in-vite au bon- heur Oui

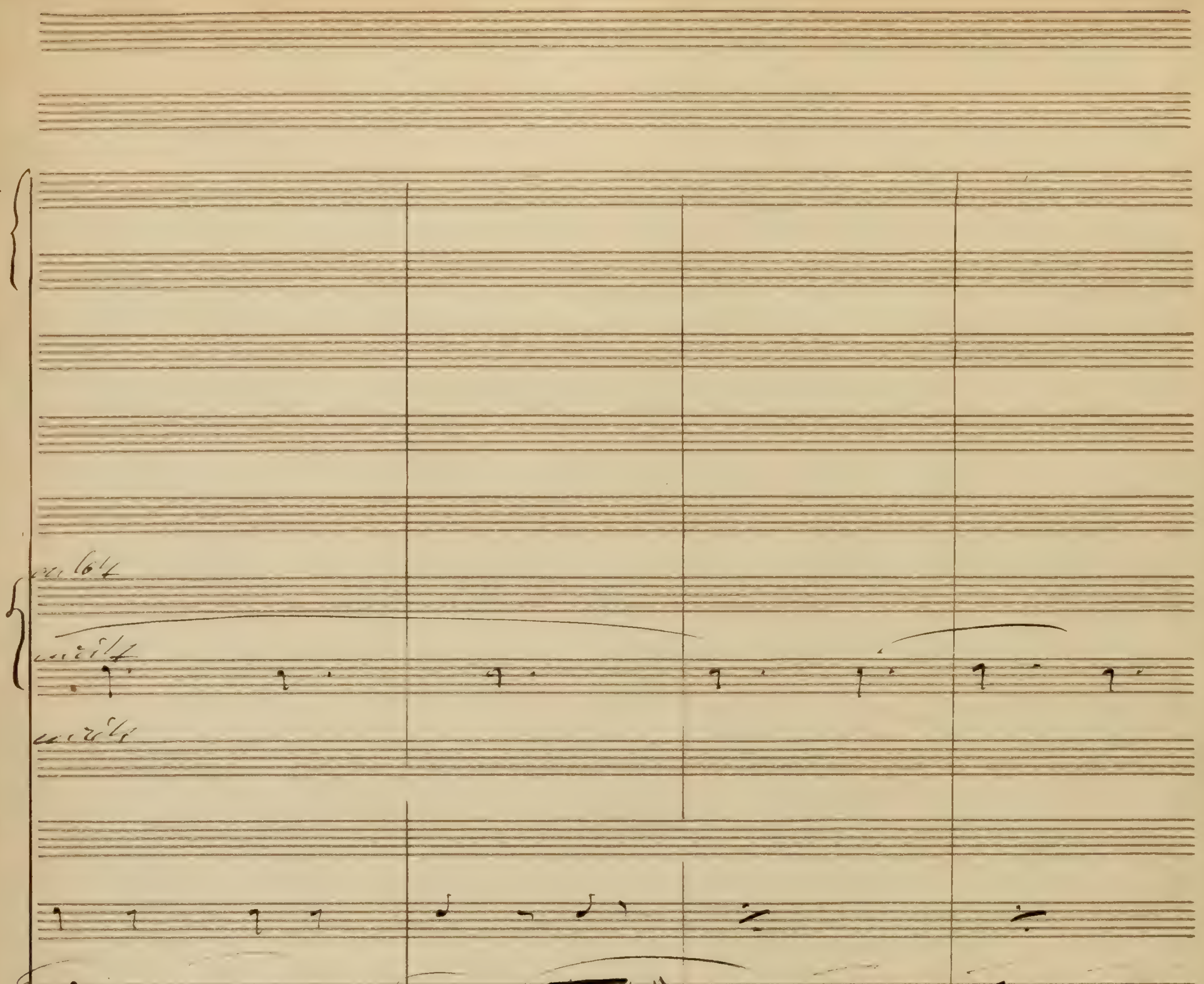

Solo
(Parlé)
tout nous in - vite au bon - heur
tout nous in - vite au bon - heur.

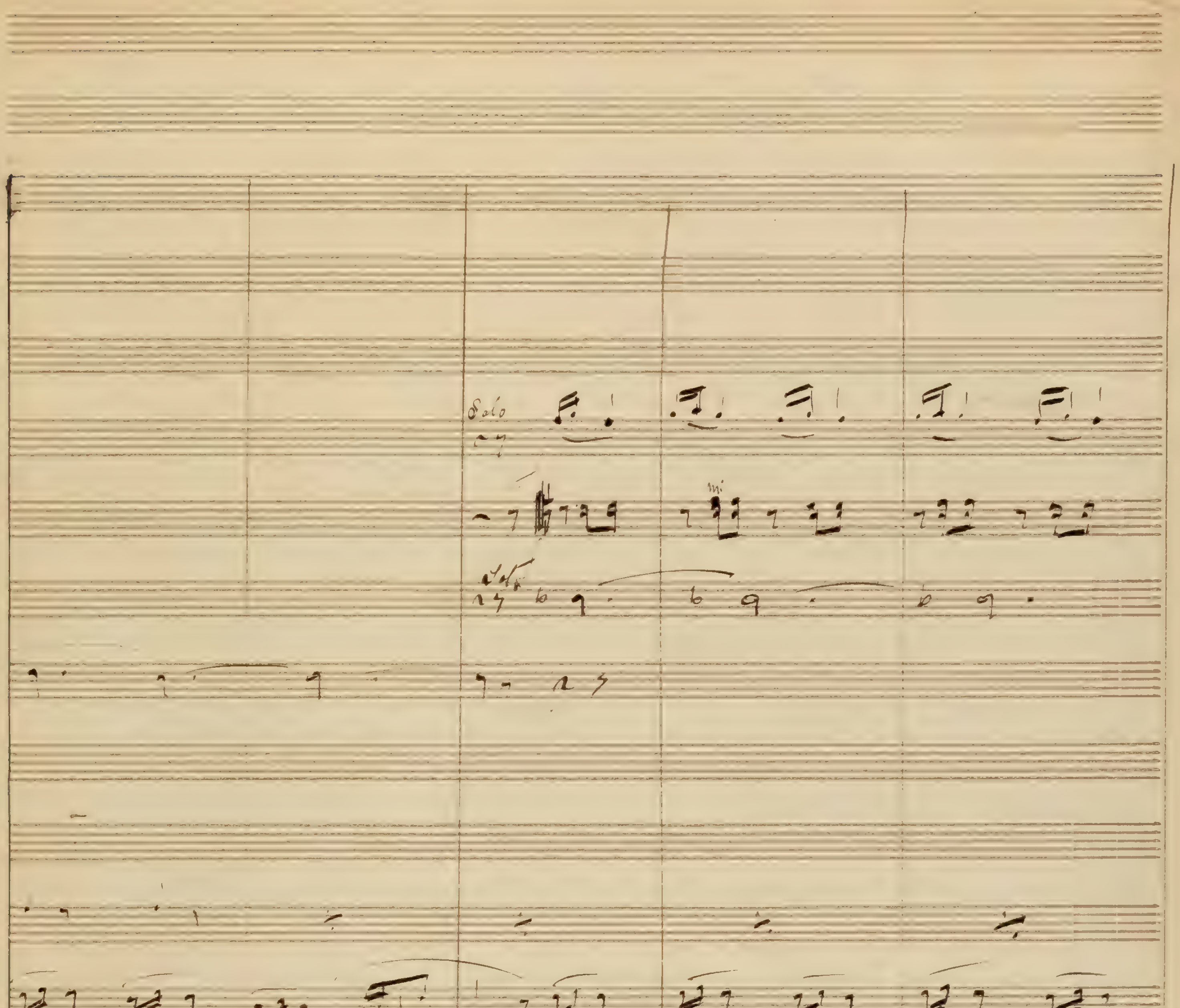

Cavatine
altos
(Entre la reine)
Sa majesté qui s'avance vers nous.
pizz
pizz
pizz
pizz

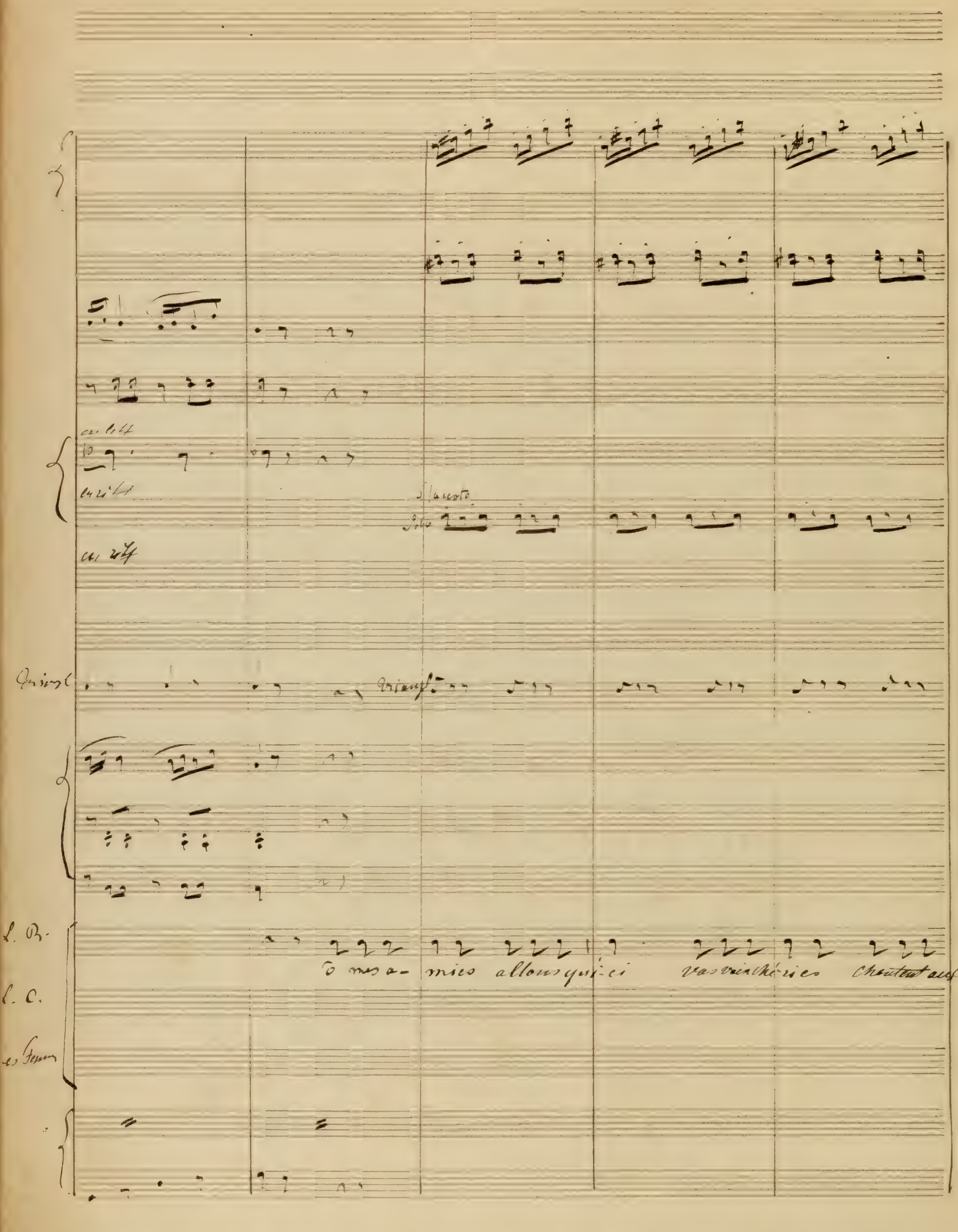

Que la bri-se qui passe en ces lieux enchanteurs laisse une douce tra ce de sua

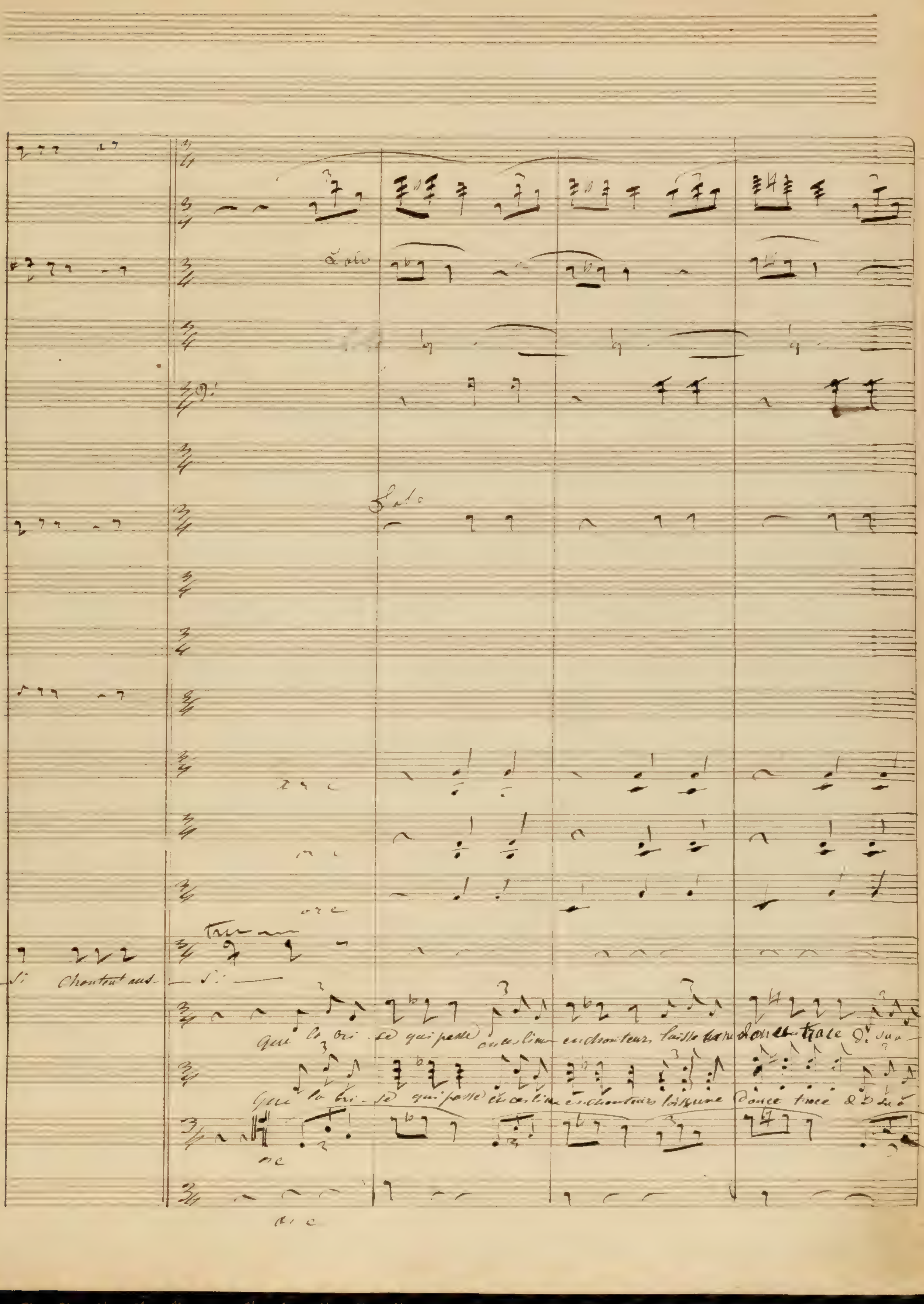

rall un peu

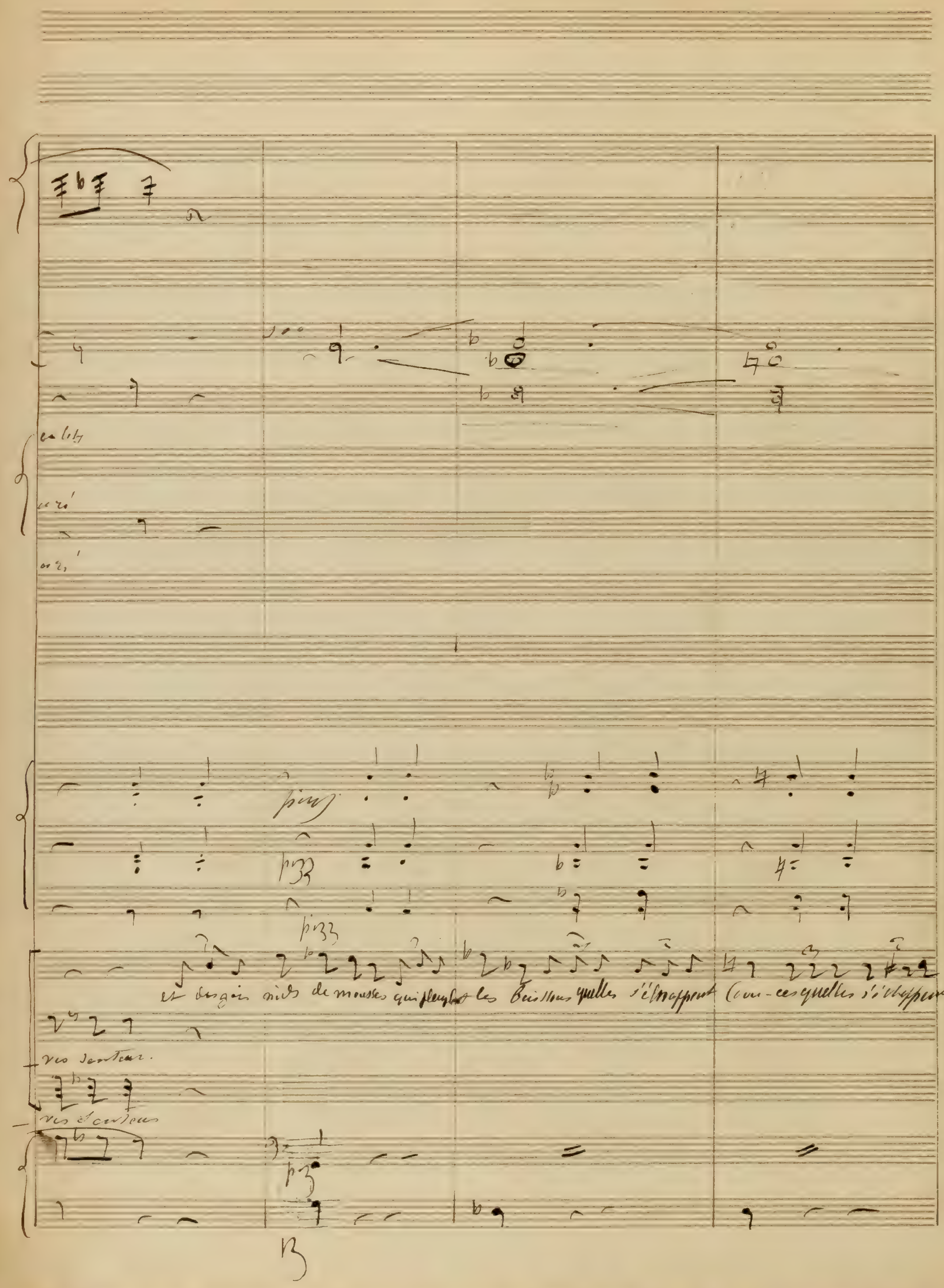


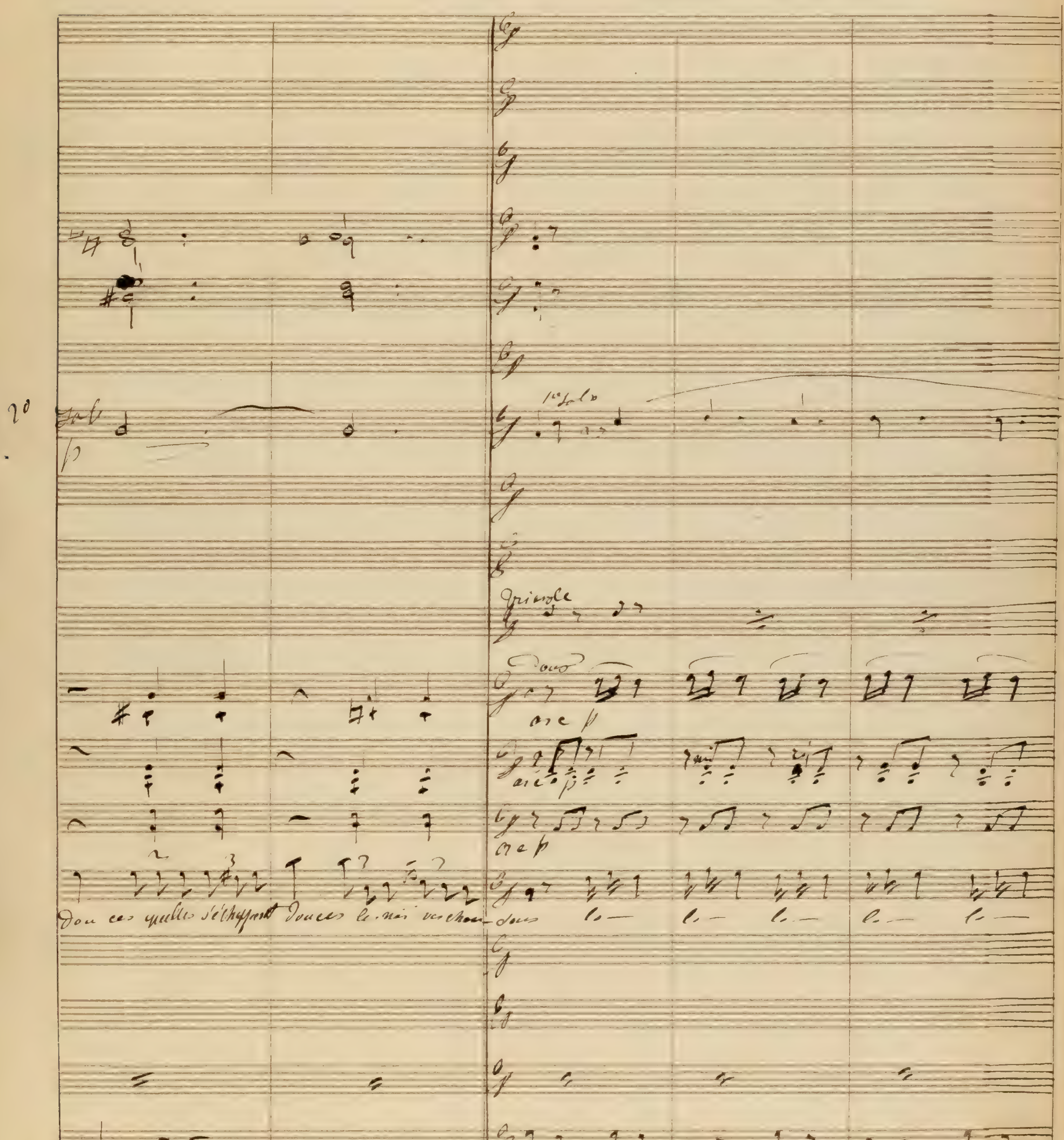


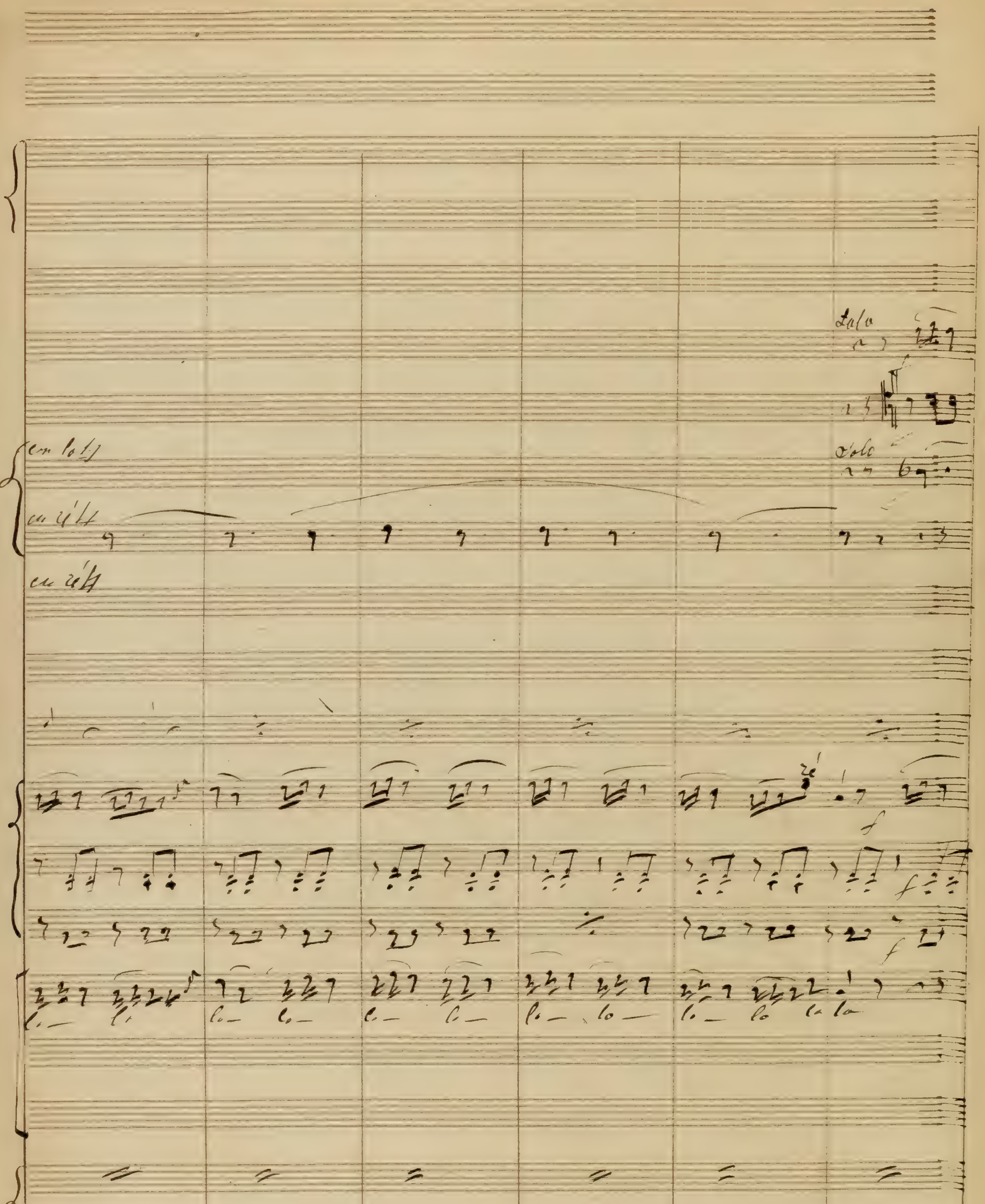

Solo
Solo

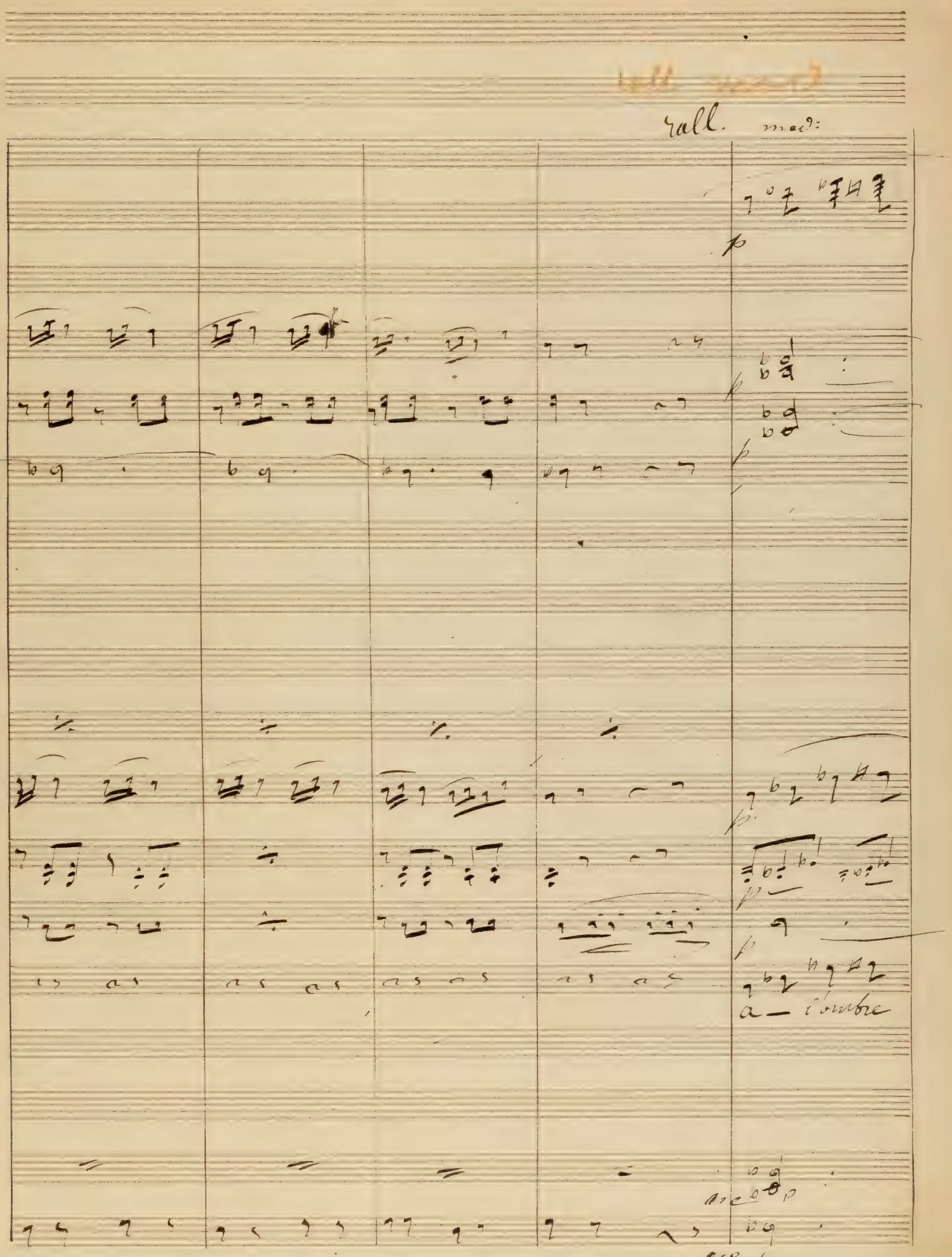

Quint
L. B.
ô mes a- mies allons qui-ci
L. C.
Femm

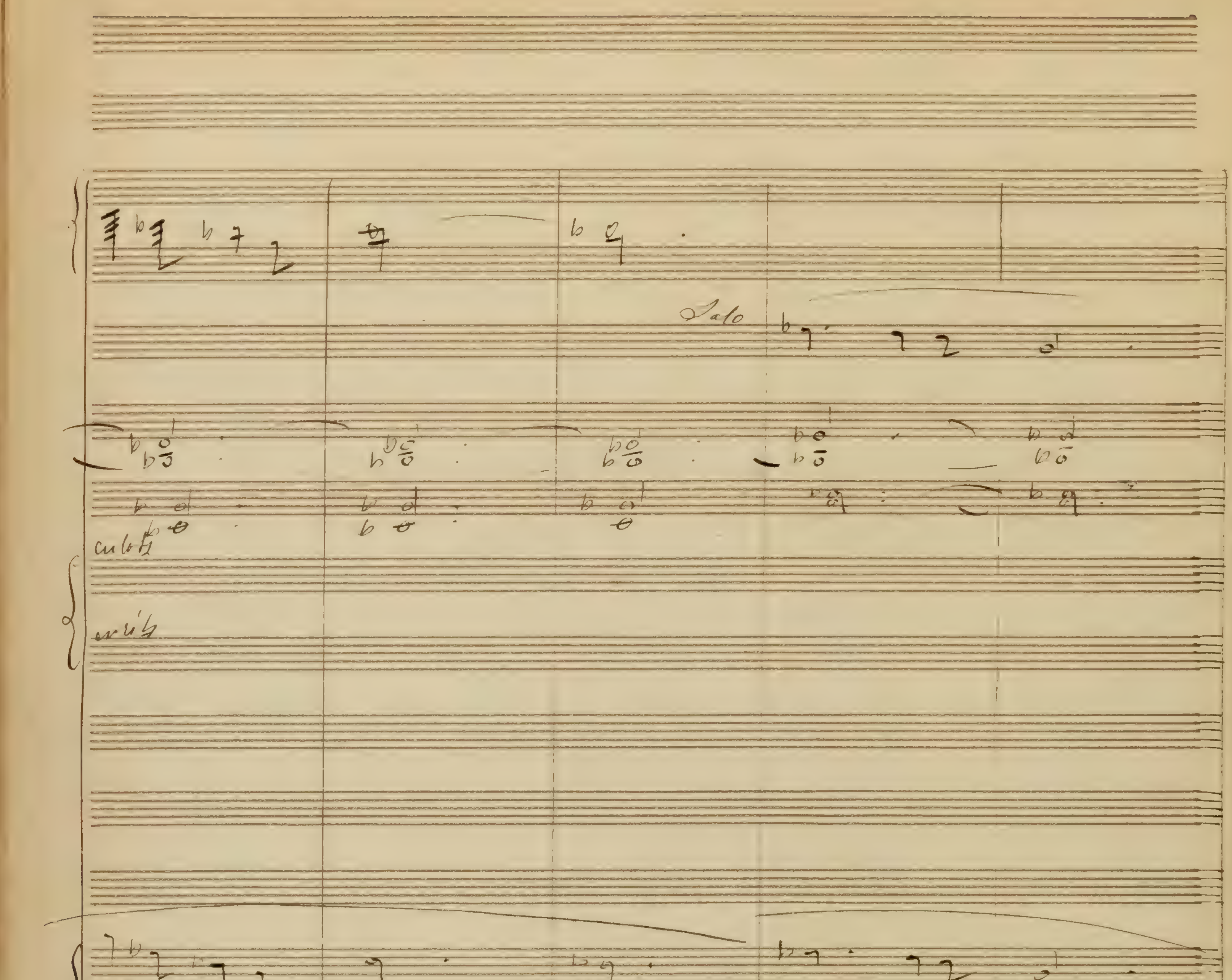

Solo
Solo
Chantent aussi
Que la bri-se qui passe
enchanteur
Que la bri-se qui passe
douce trace

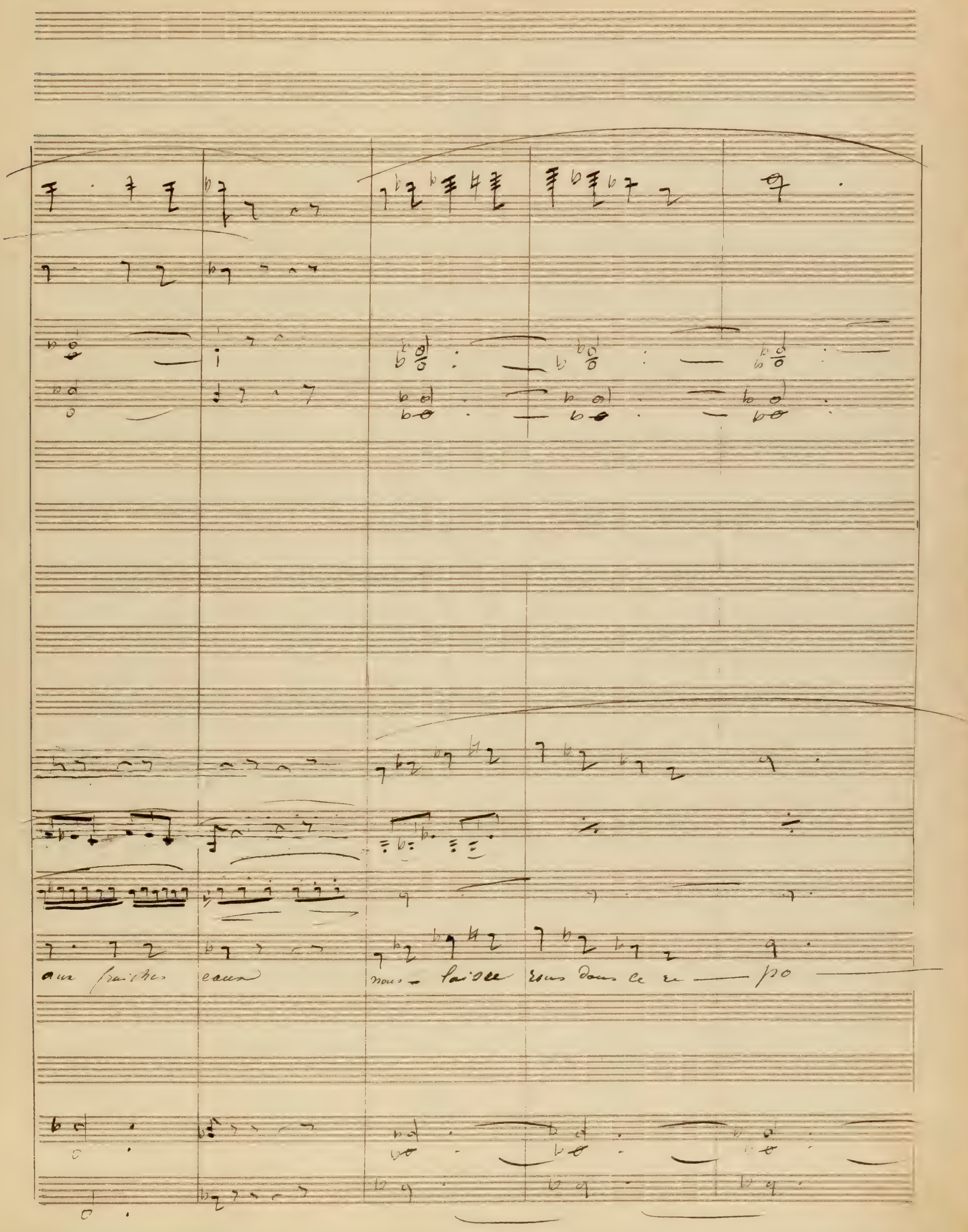

pizz
pizz
pizz
et des gais nids de mousses qui peuplent les buissons qu'elles s'échappent
vos senteurs.
pizz
B

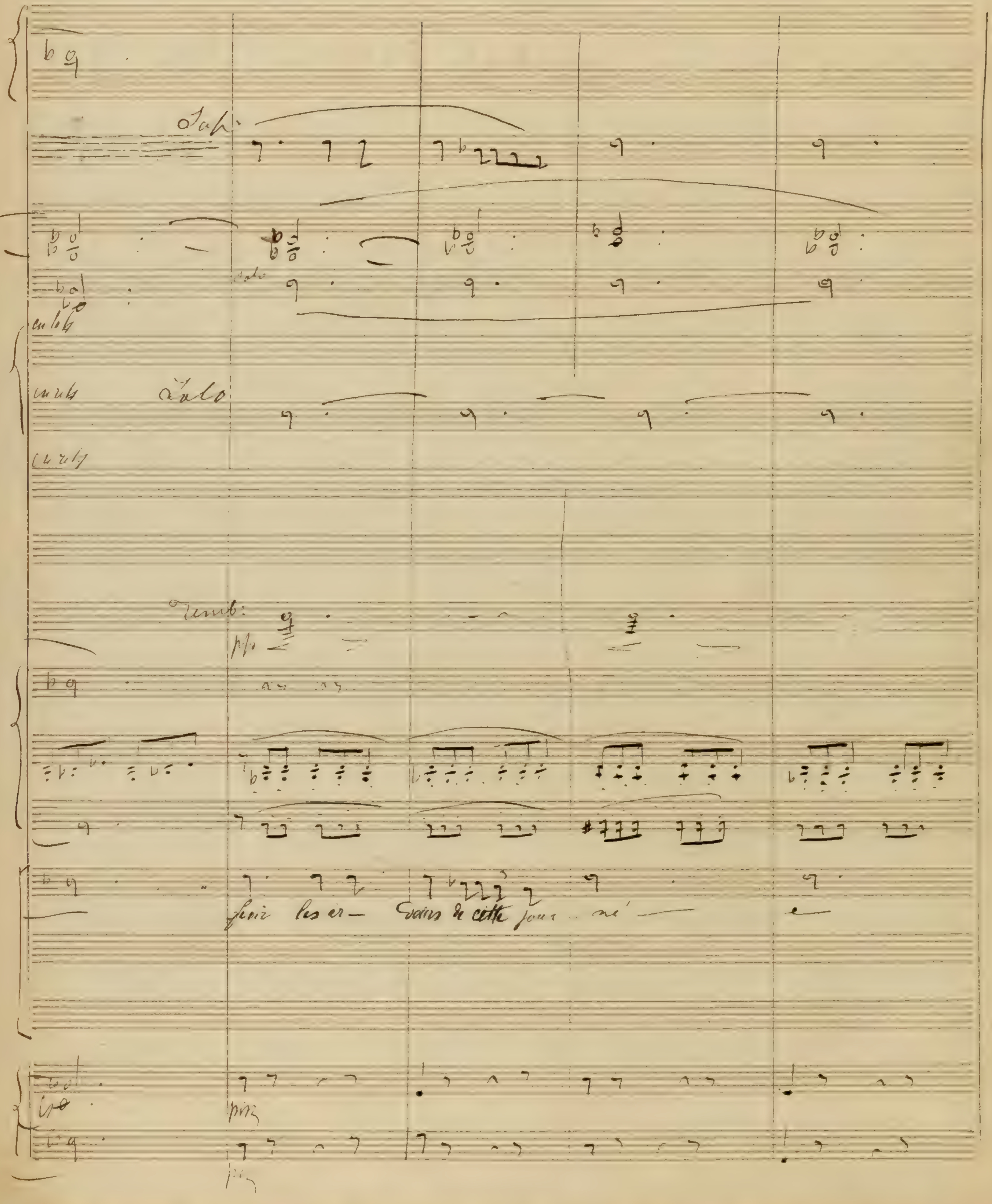

1er Solo
doux
arc p
p

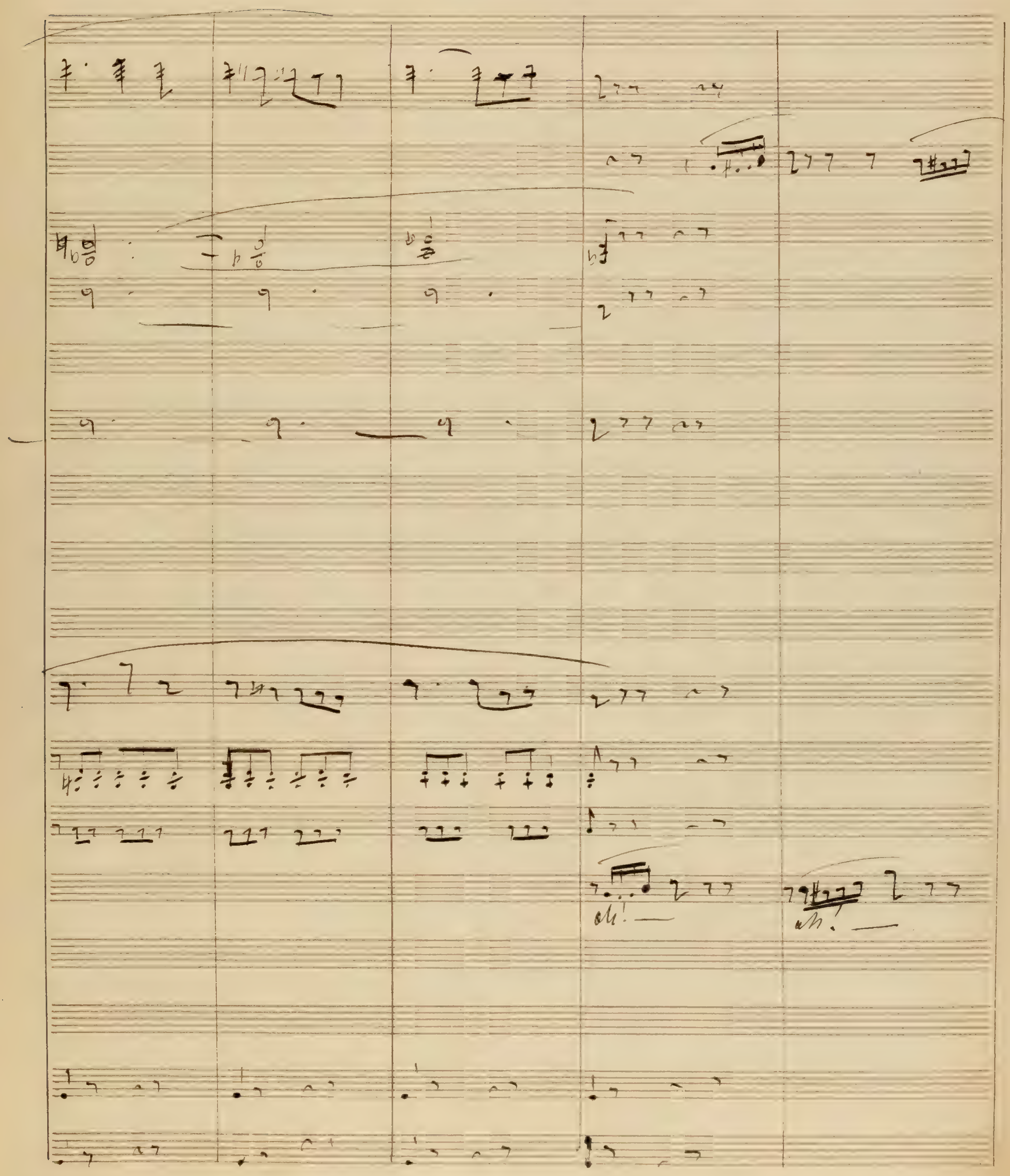

Solo
Solo

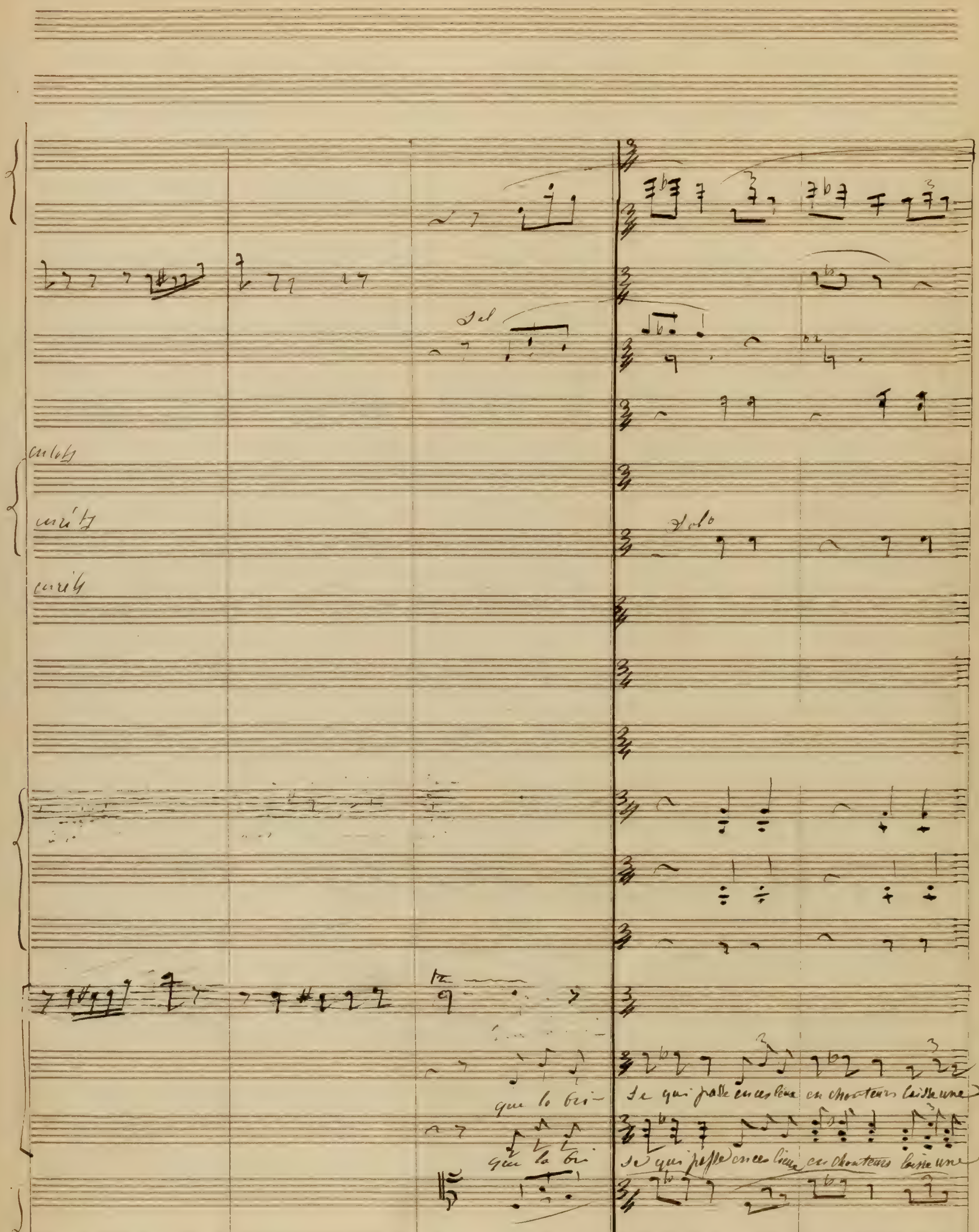

rall.
mod:
a — l'ombre
Rall

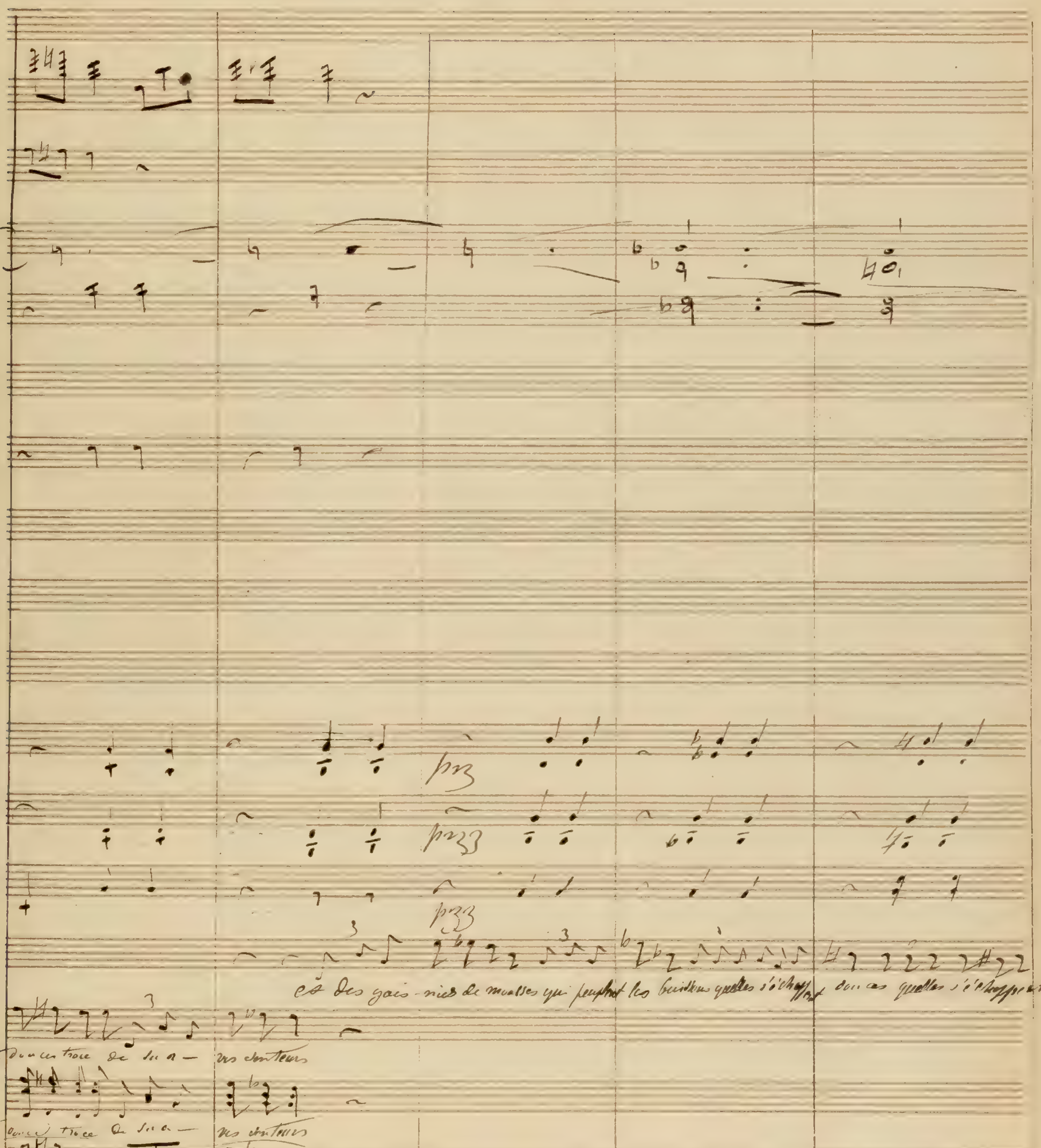

Solo
de cette feuil- lé — e
près de la source

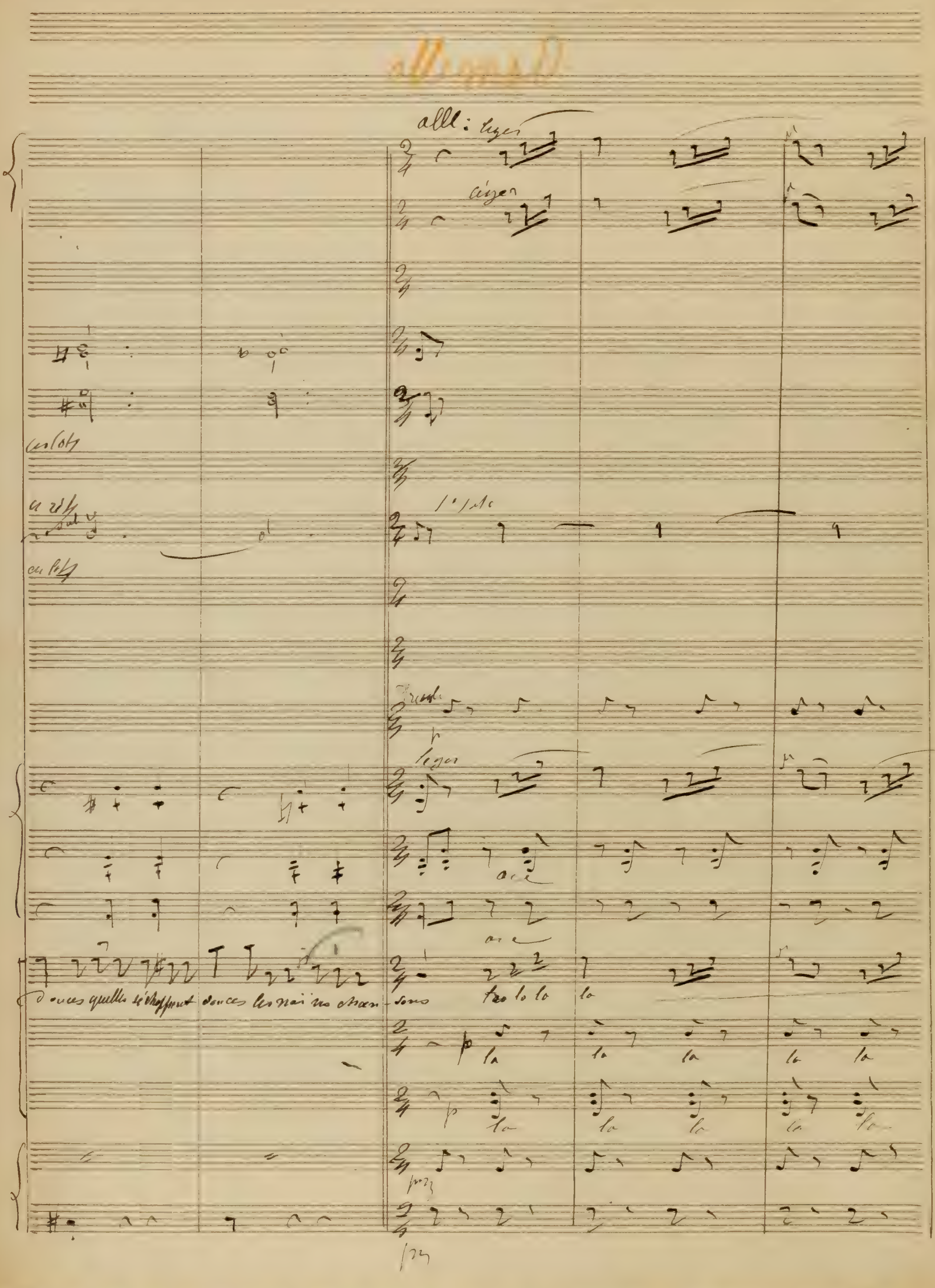

aux fraîches eaux
nous laisse vous dans ce re — po


Solo
Timb:
pizz

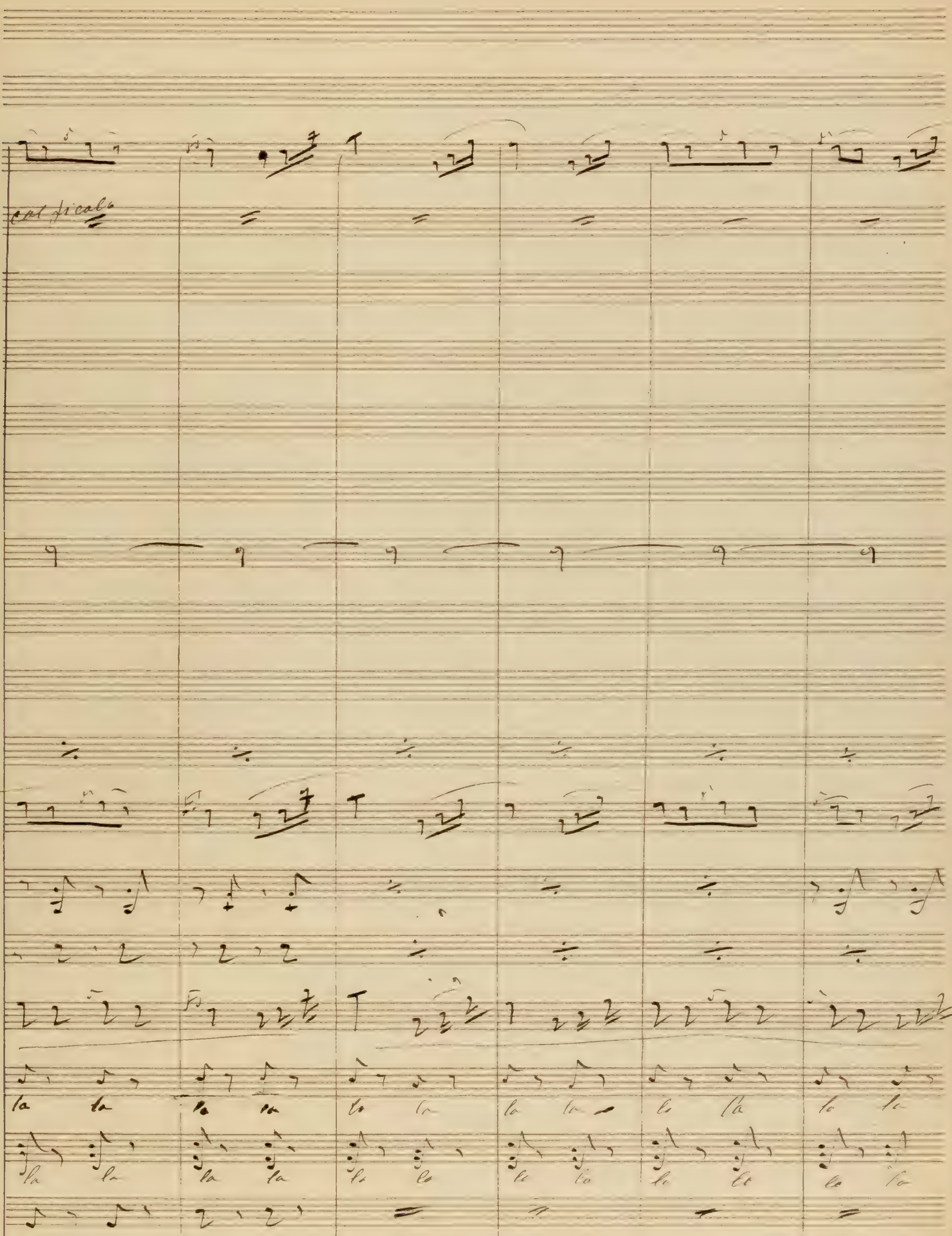

Ah! —
Ah! —

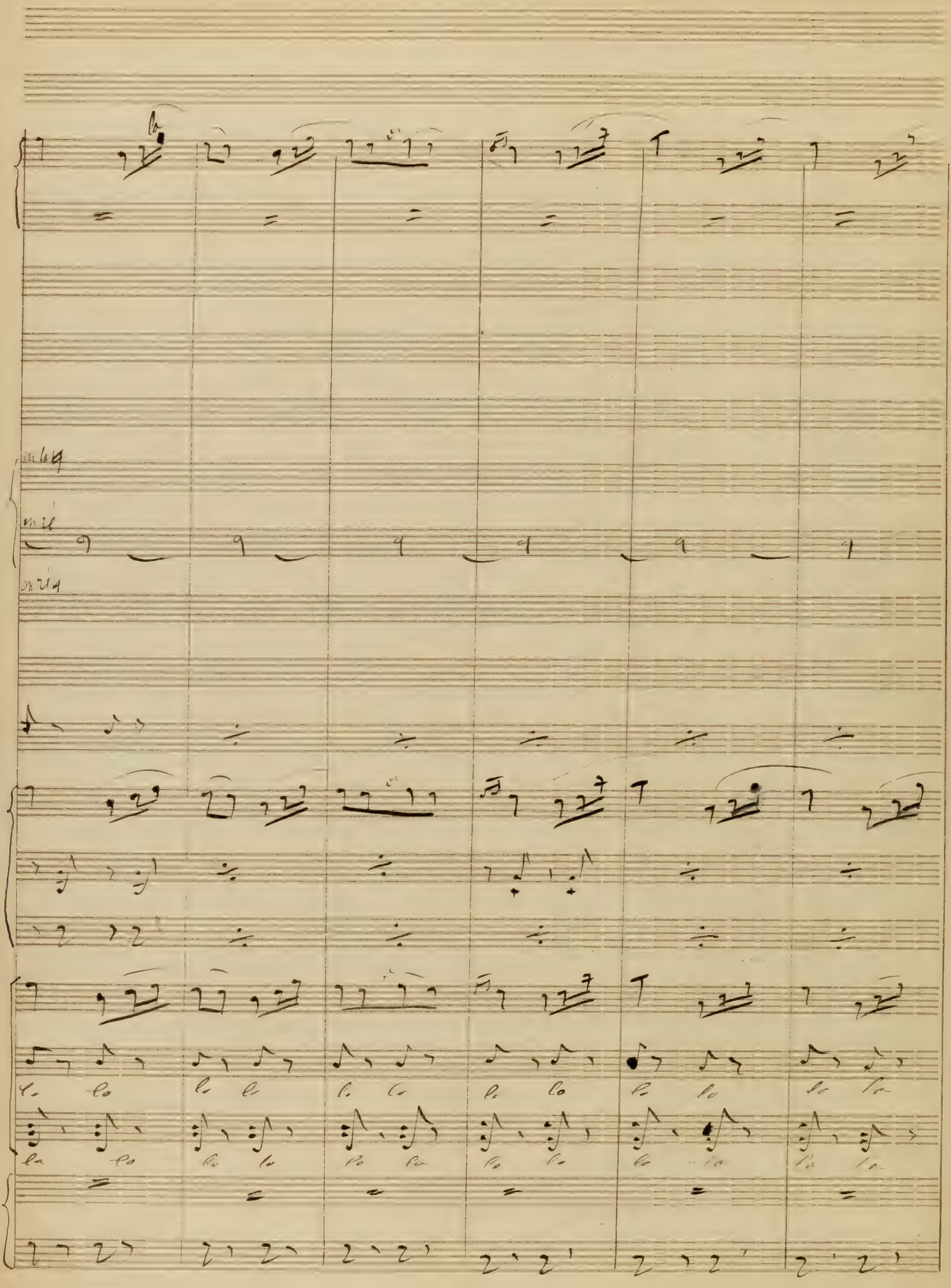

Sol
Solo
que la bri-
Ce qui passe en ces lieux en chanteurs laisse une
que la bri
Ce qui passe en ces lieux en chanteurs laisse une

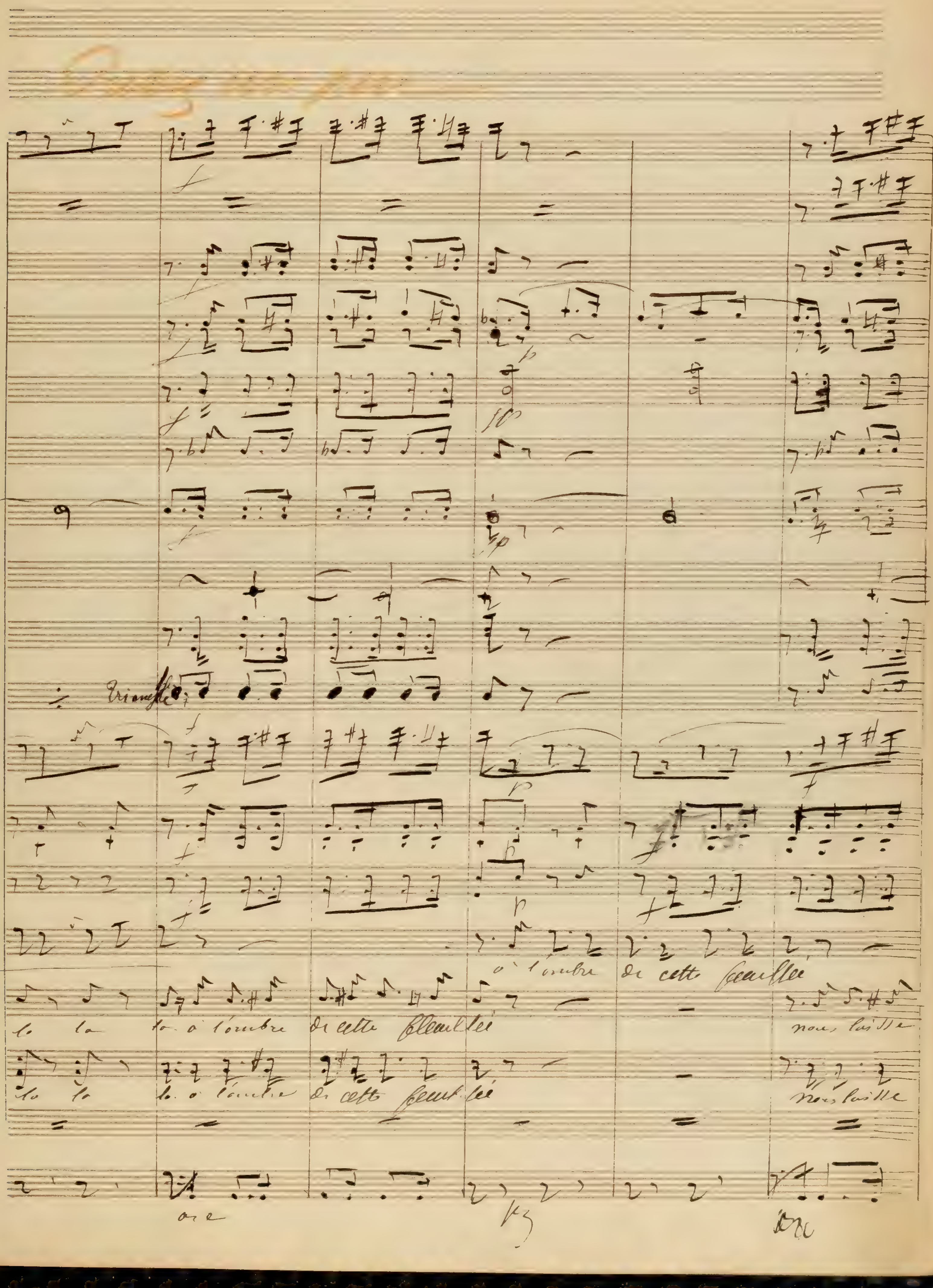

pizz
pizz
pizz
et des gais-nids de mousses qui peuplent les buissons quelles s'échappent
dans ces quelles s'échappent
ses chanteurs
ses chanteurs
pizz
pizz

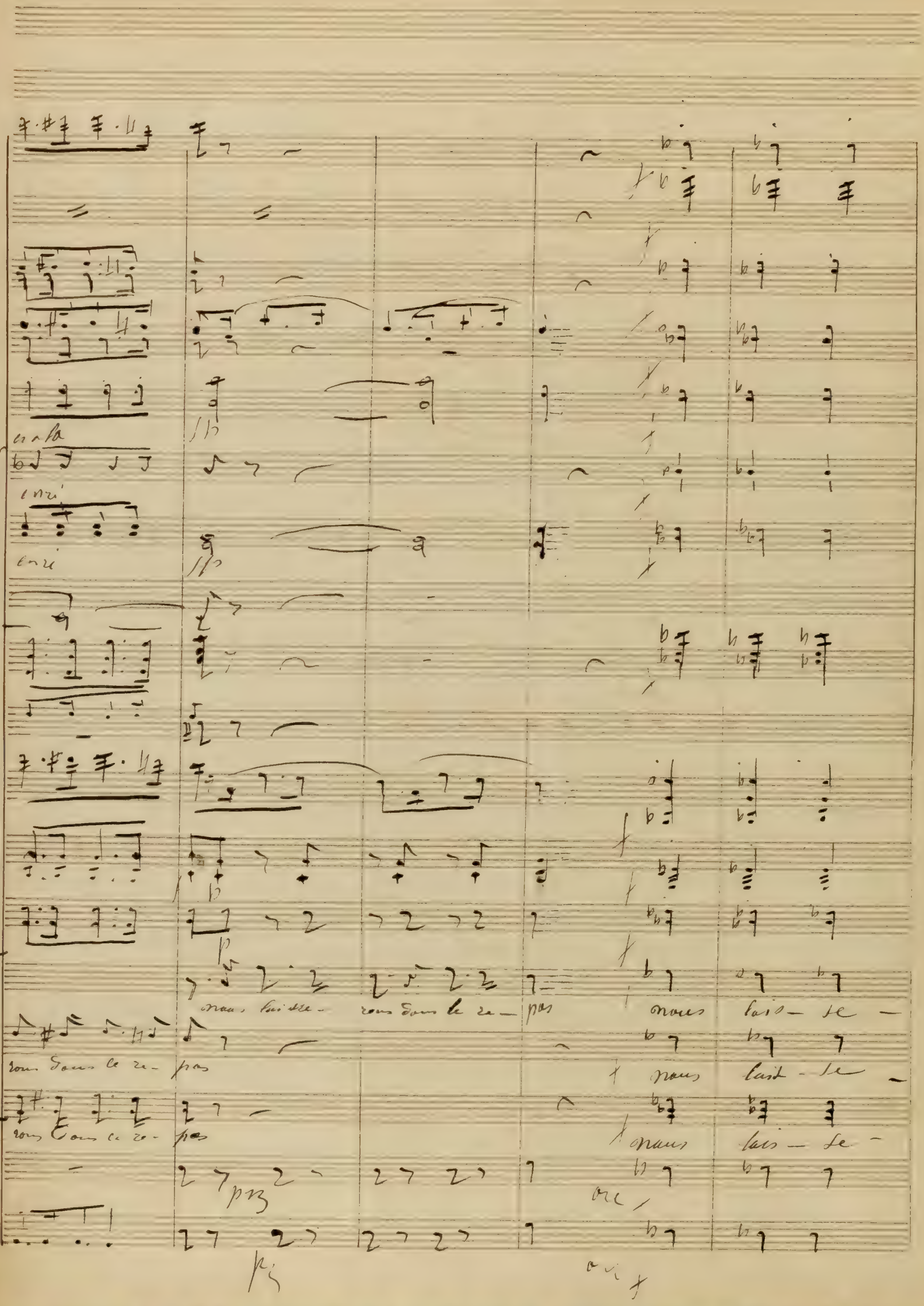


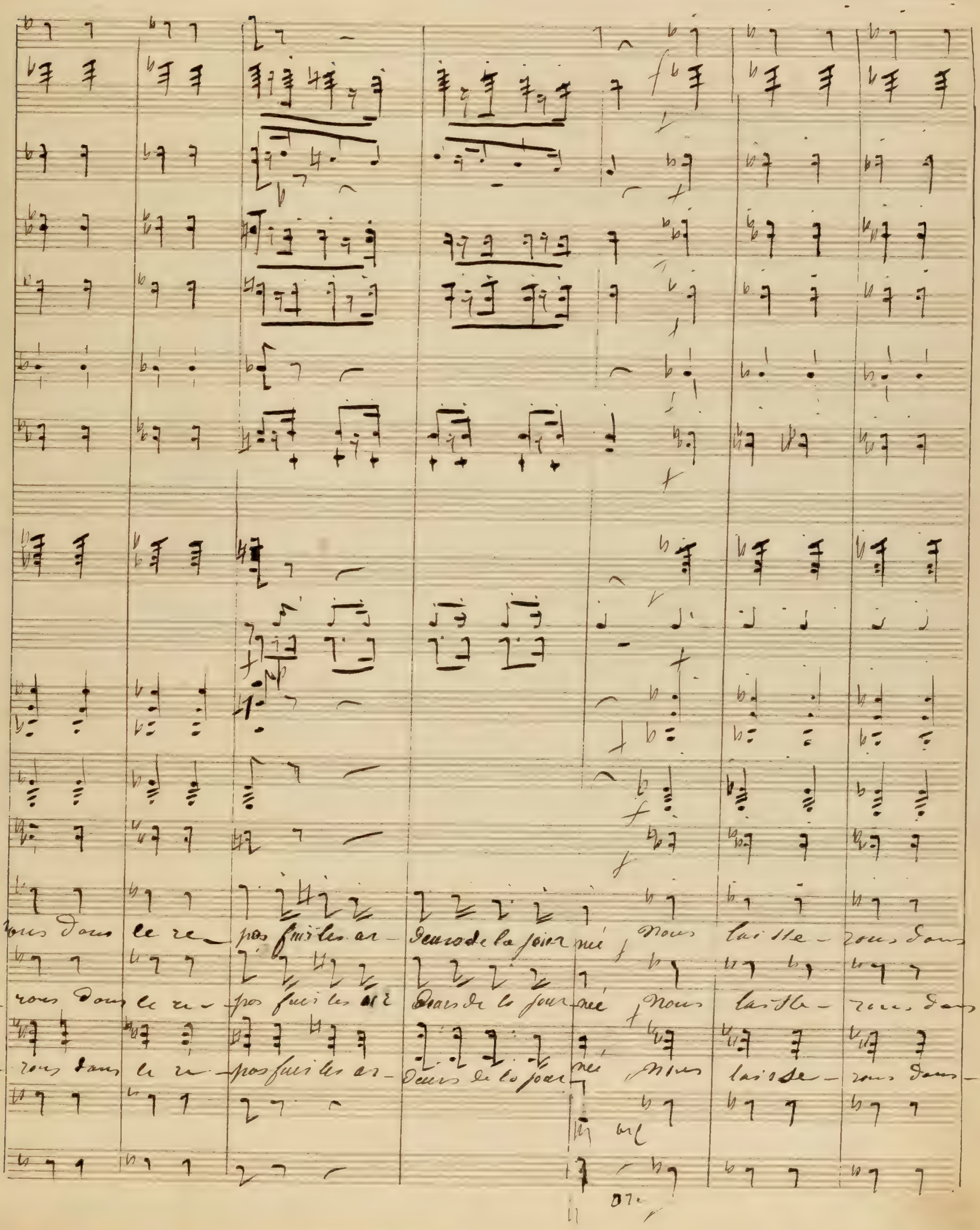
alltº: léger
léger
soli
1er solo
léger
douces quelles s'échappent douces les naïves chansons
tra la la la
la
la la la la la
la la la la la
pizz

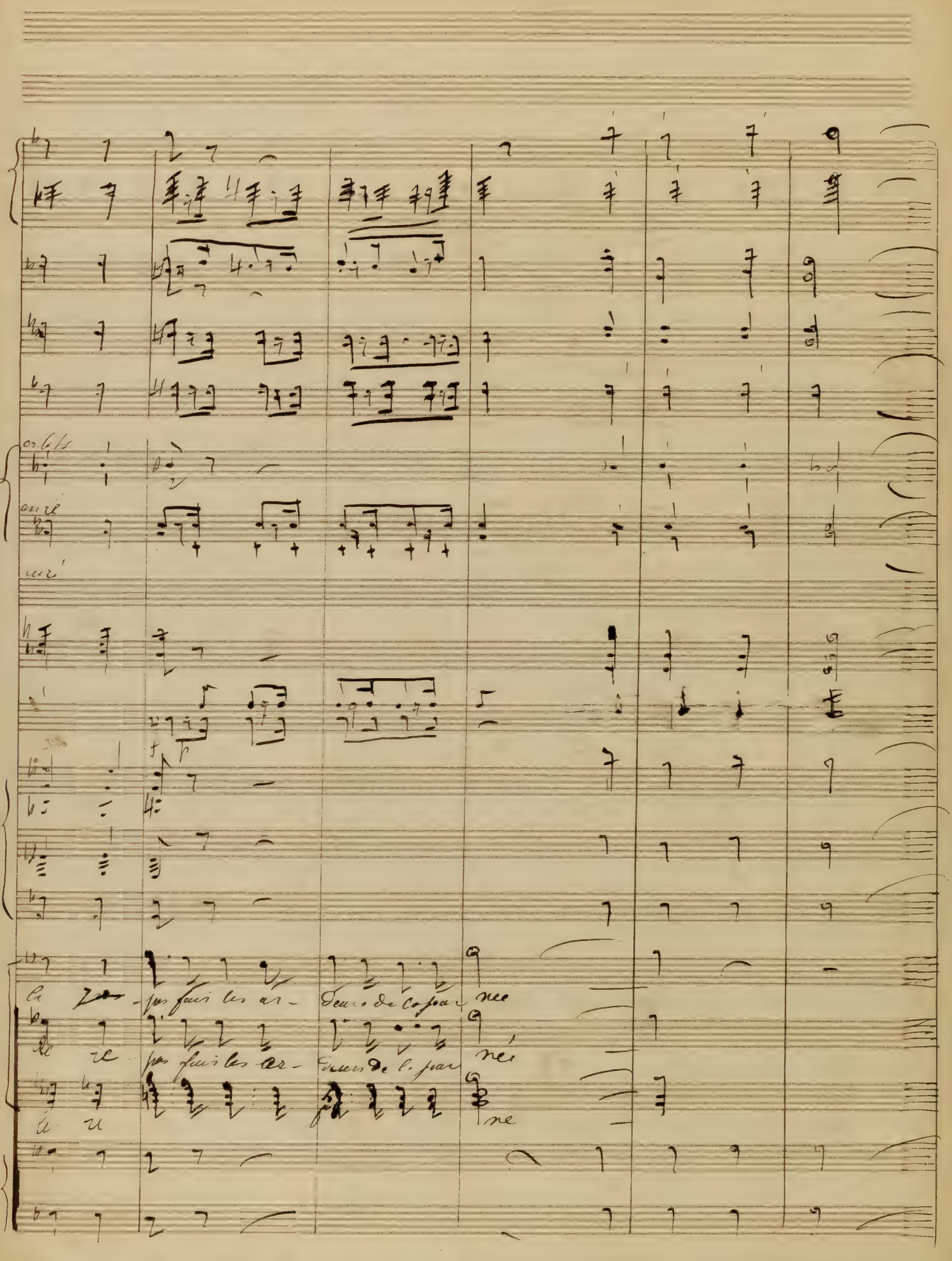

col piccolo
la la la la la la la la la la la la
la la la la la la la la la la la la

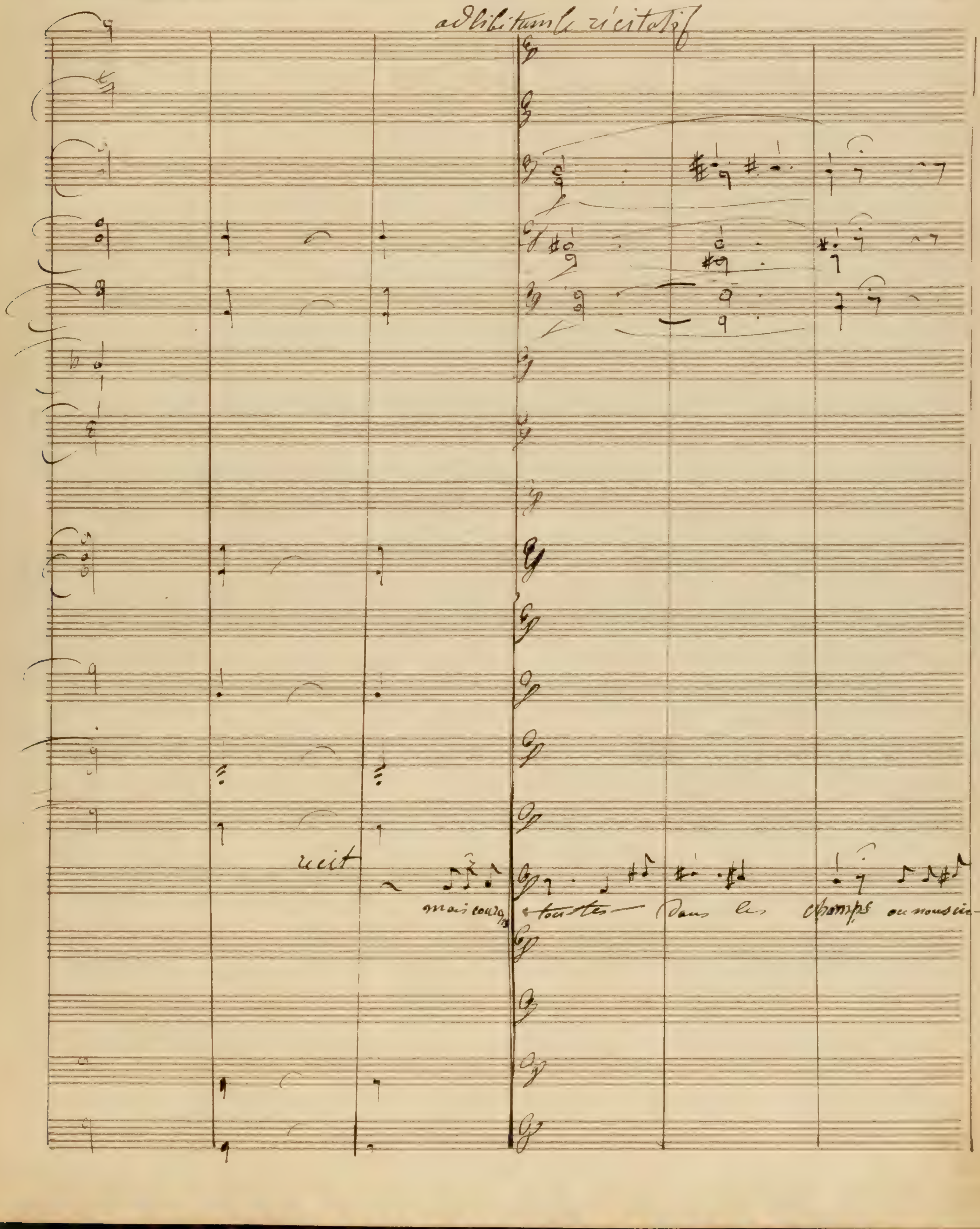


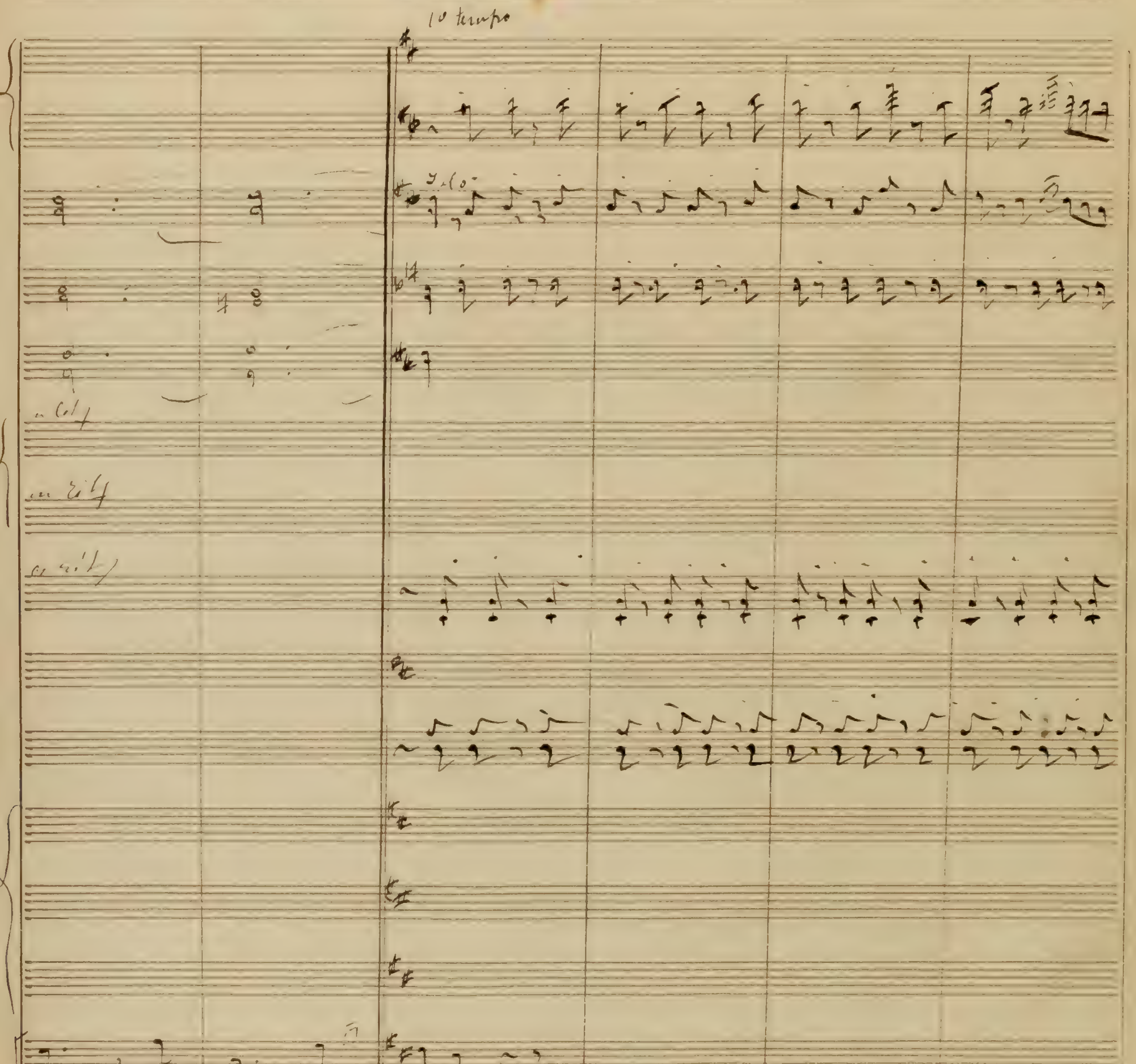

Triangle
à l'ombre de cette feuillée
nous laisse

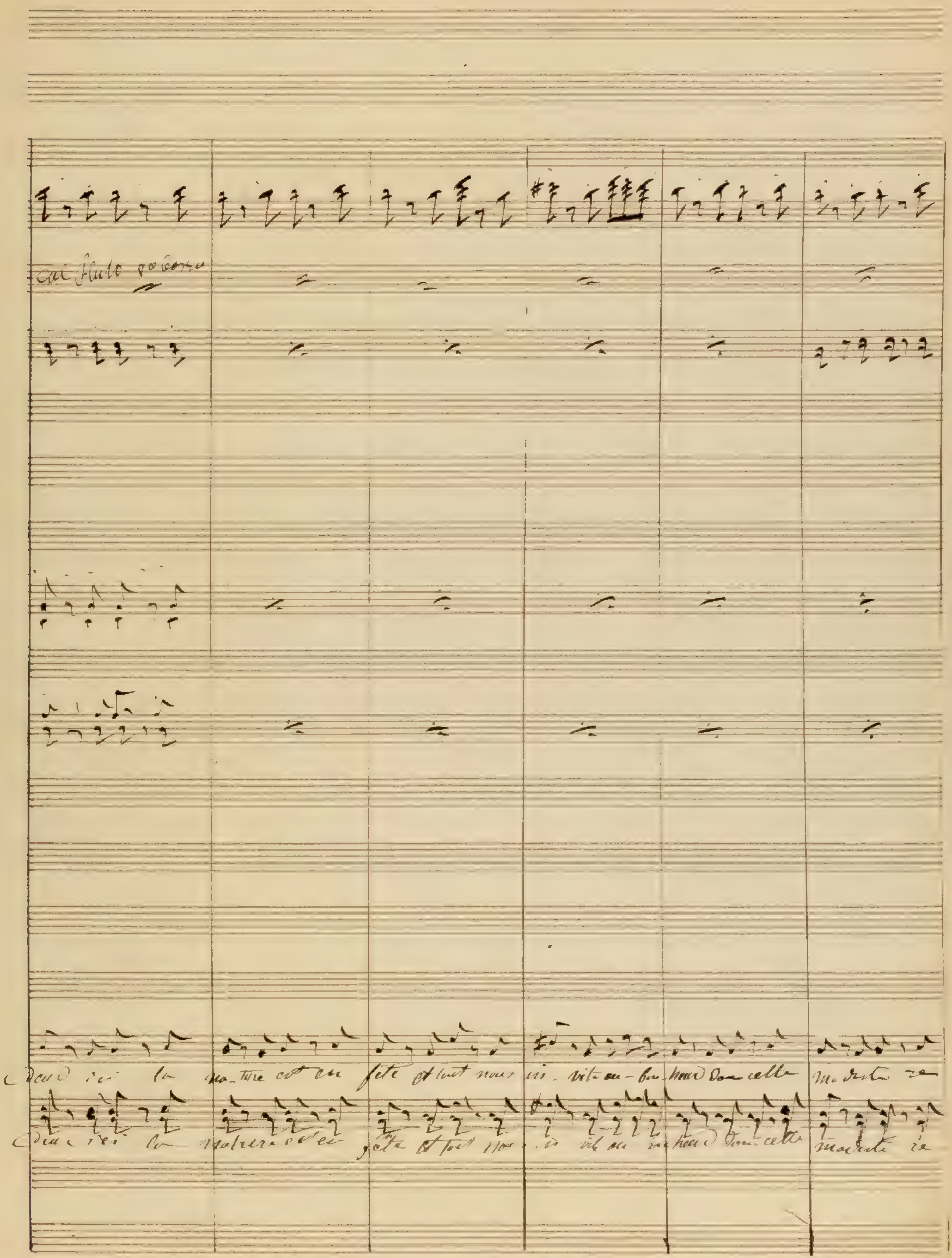

nous laisse- rons dans le re- pas
nous lais- se
rons dans le re- pas
nous lais- se
rons dans le re- pas
nous lais- se

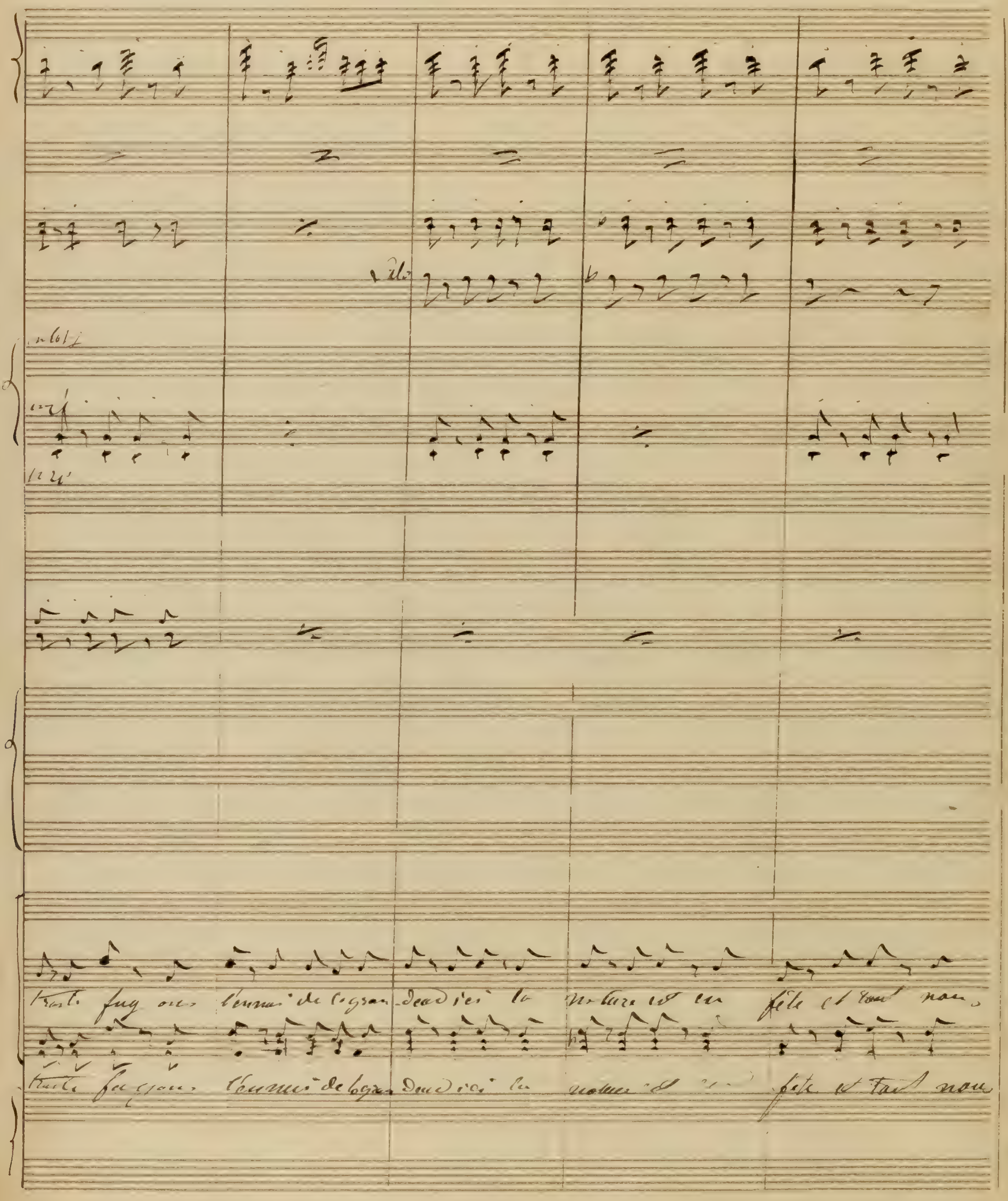

vous dans le re- pos faciles ar- deurs de la journée Nous laisse- rons dans

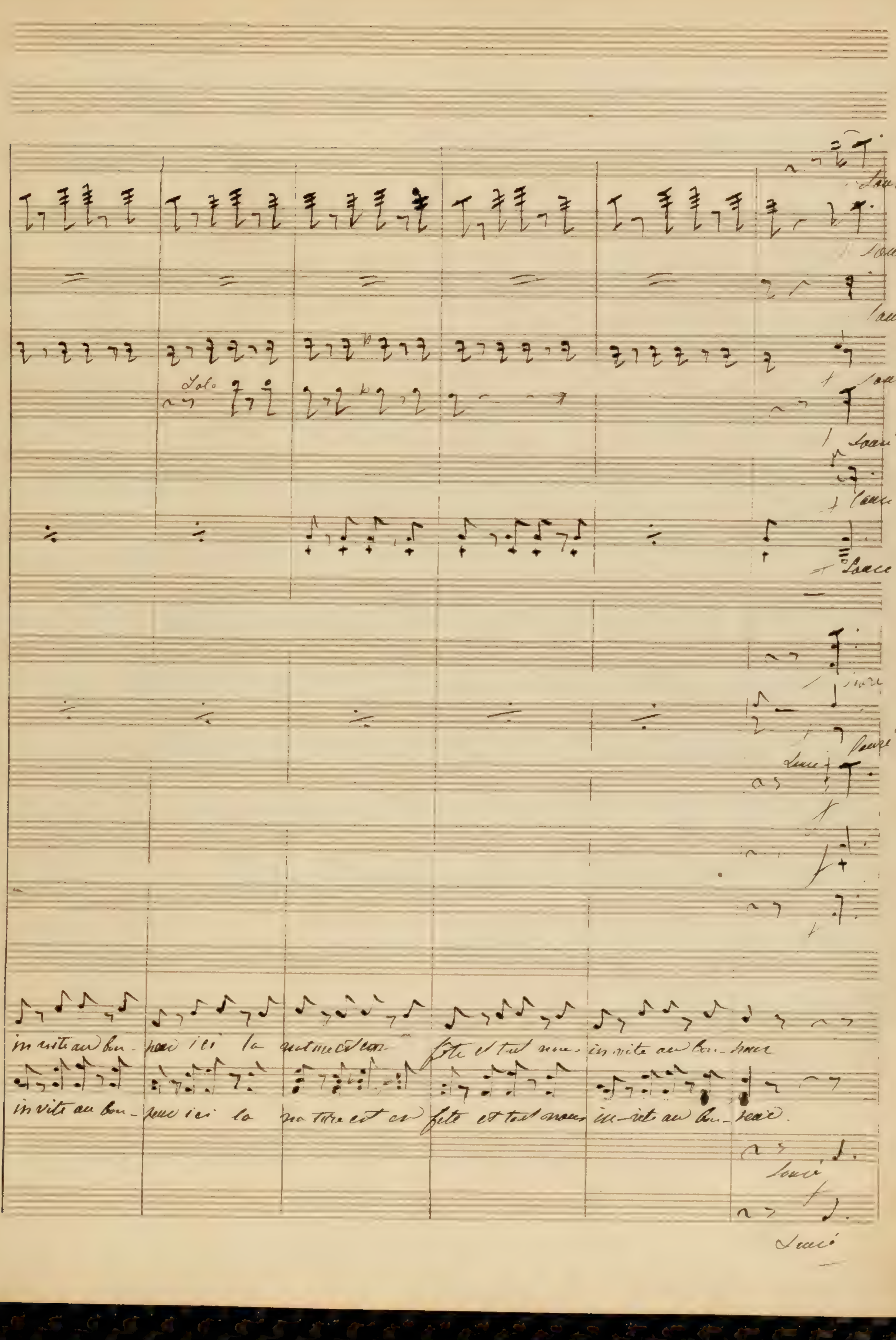


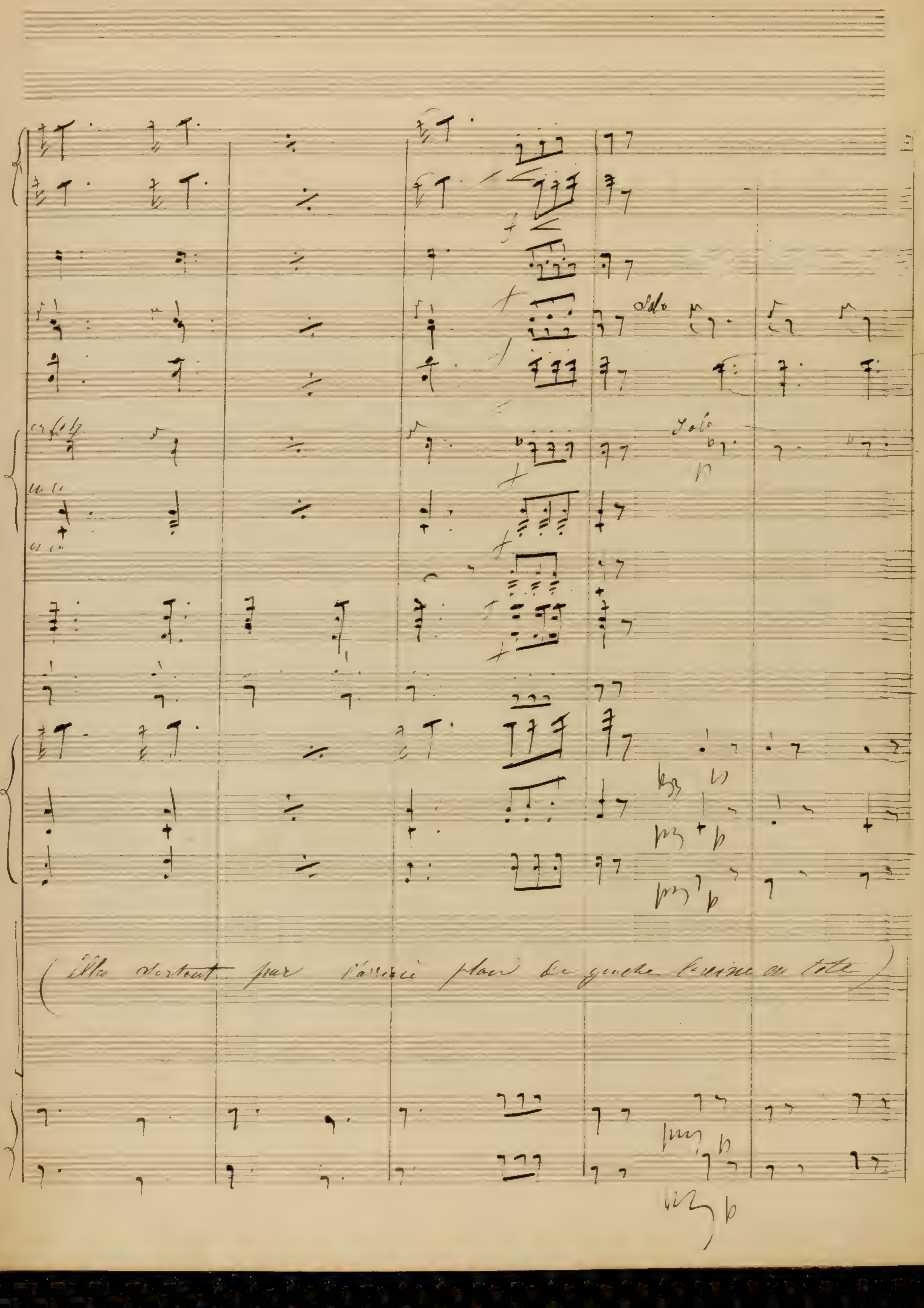

ad libitum le récitatif
récit
mais courons toutes dans les champs où nous

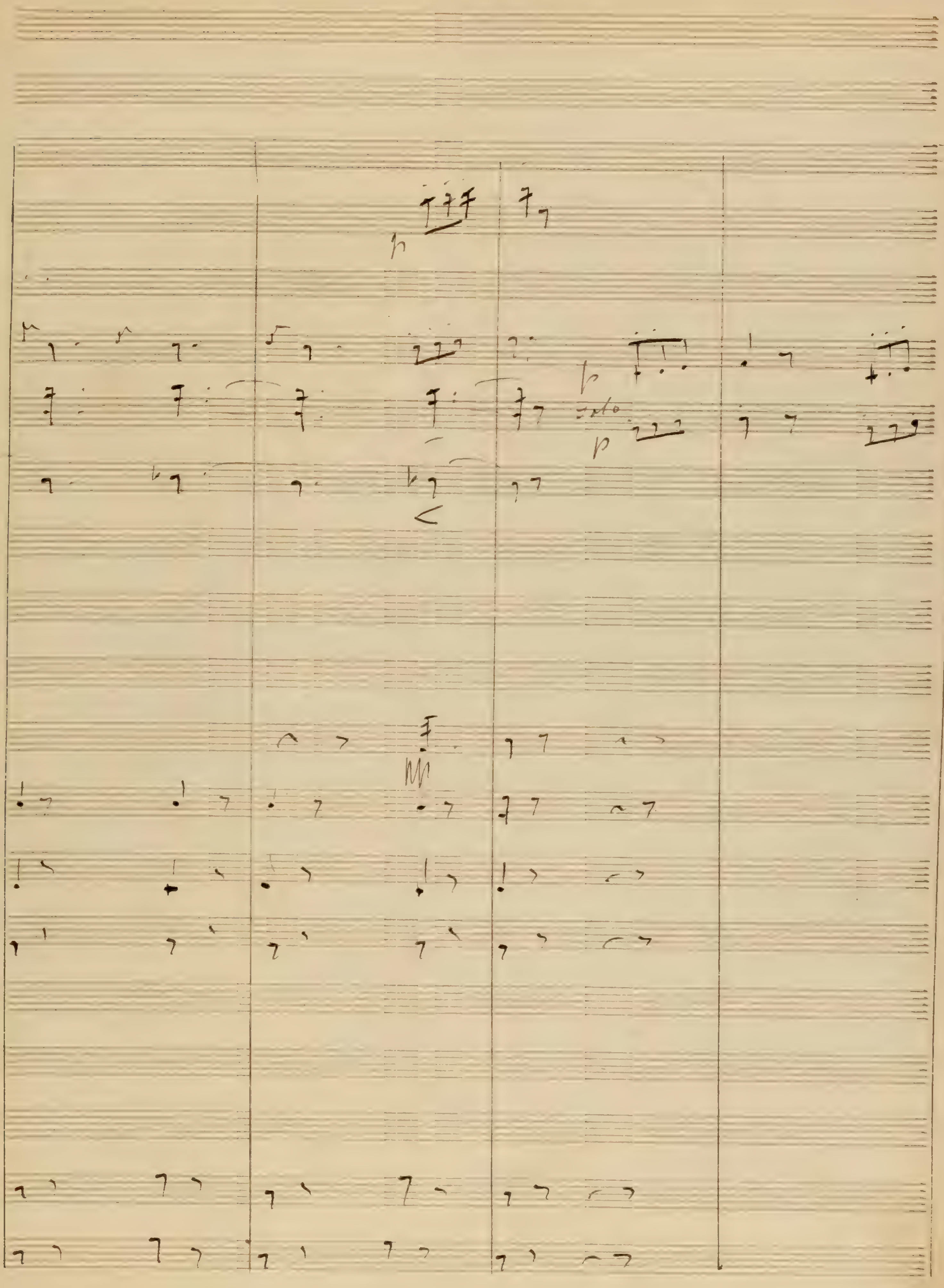

1o tempo
vi- ta — la prin-
Temp
Dans cet-te mo-deste re-traite fuy-ons l'ennui de la gran-
Dans cette mo-deste re-traite fuyons l'ennui de la gran-

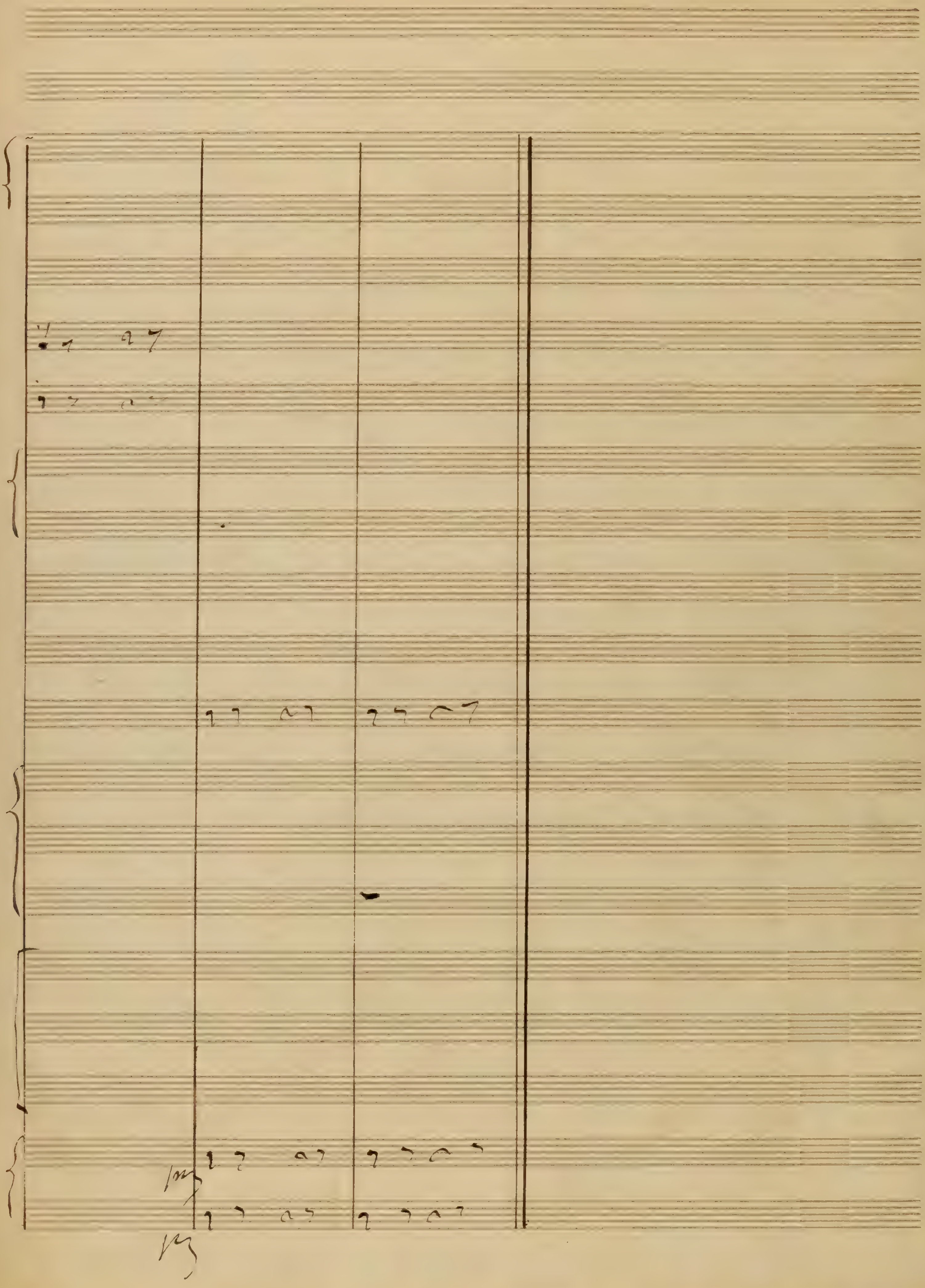

col flauto




Solo
invite au bon- heur ici la nature est en fête et tout nous invite au bon- heur
invite au bon- heur ici la nature est en fête et tout nous in-vite au bon- heur.

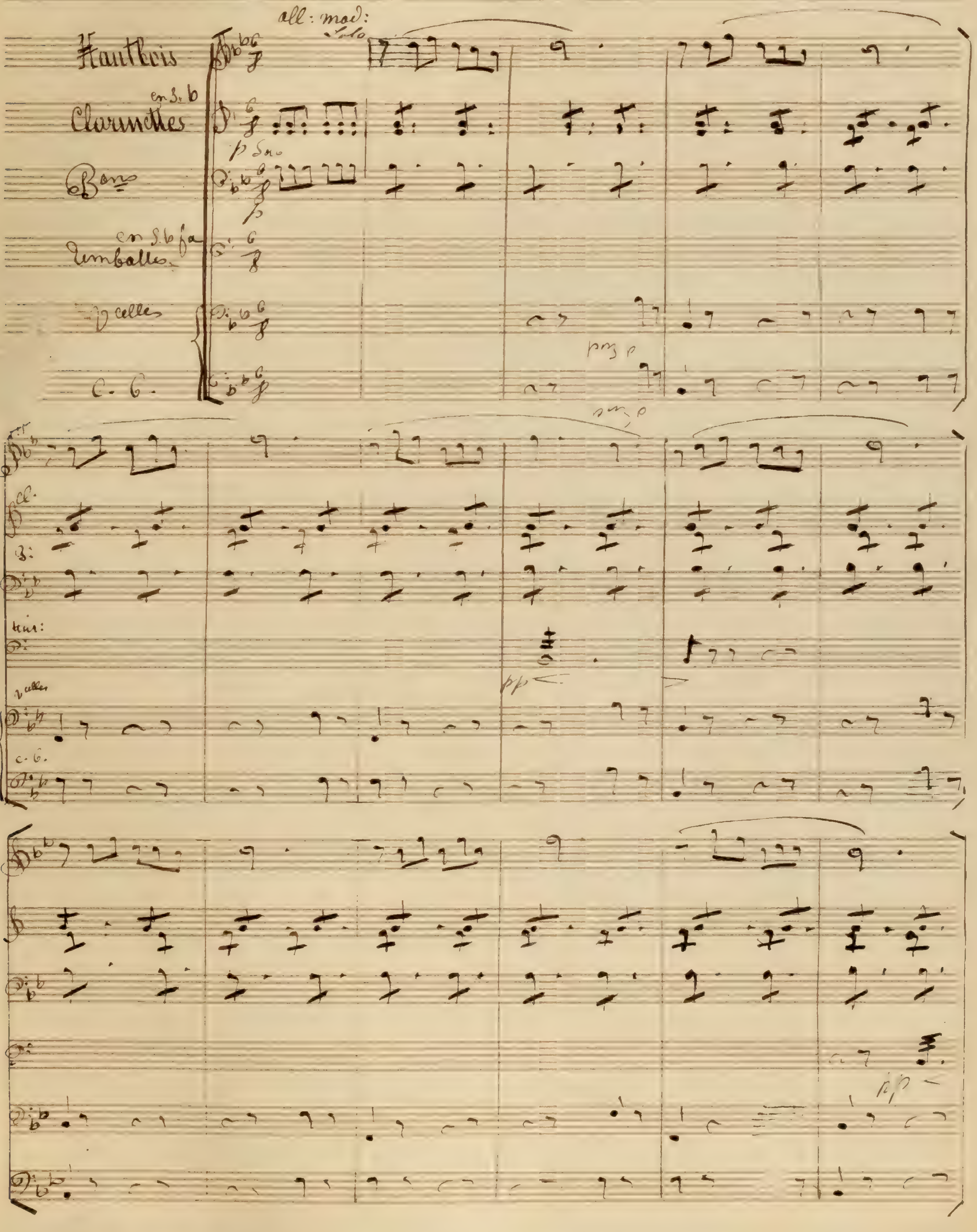

Solo
Solo
(Ils sortent par l'arrière plan de gauche la reine en tête)

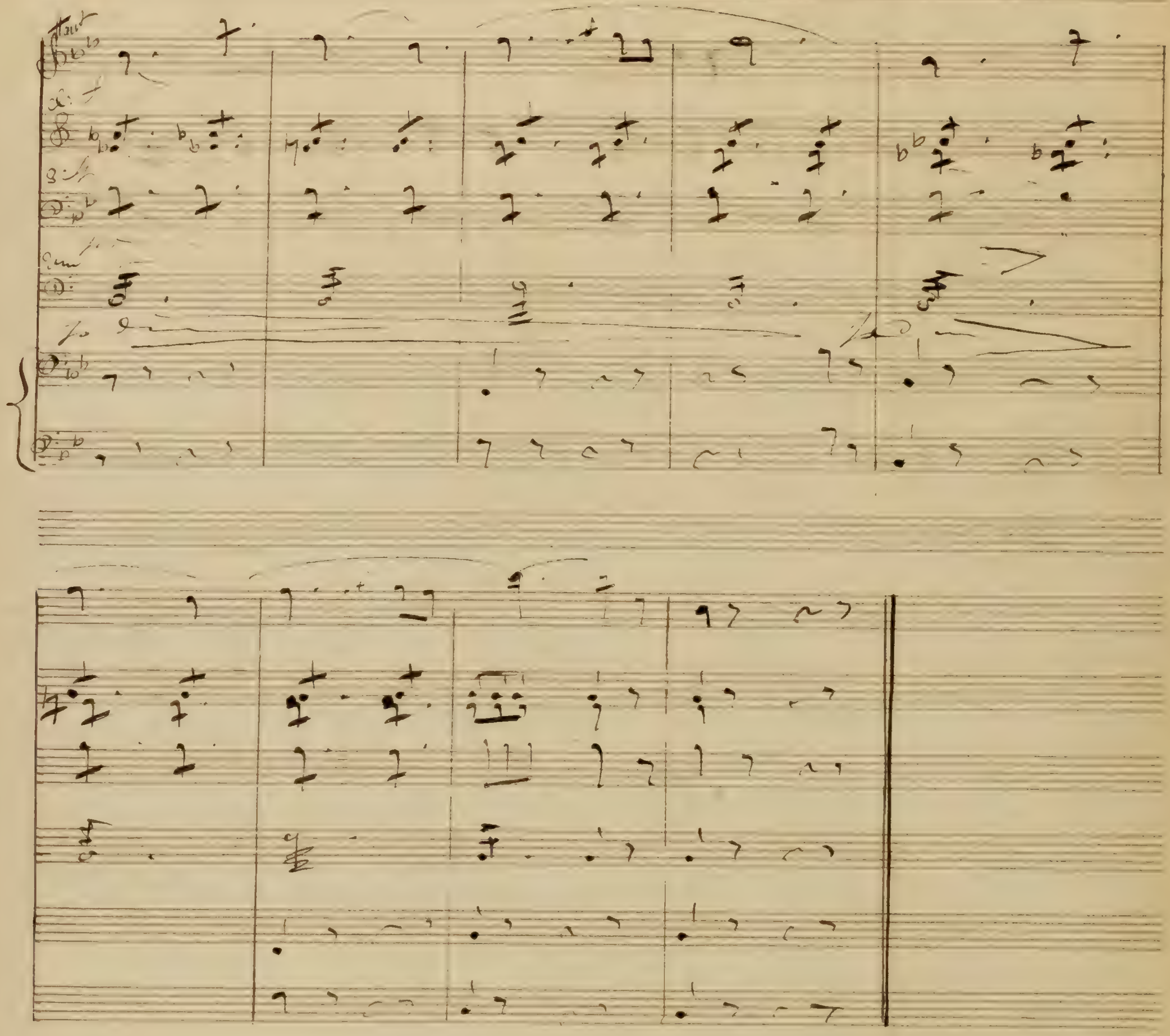

p
p
solo
p
mf



Rep: (le baron) allons nous mettre en lysidas

N° 2 bis Mélodrame.





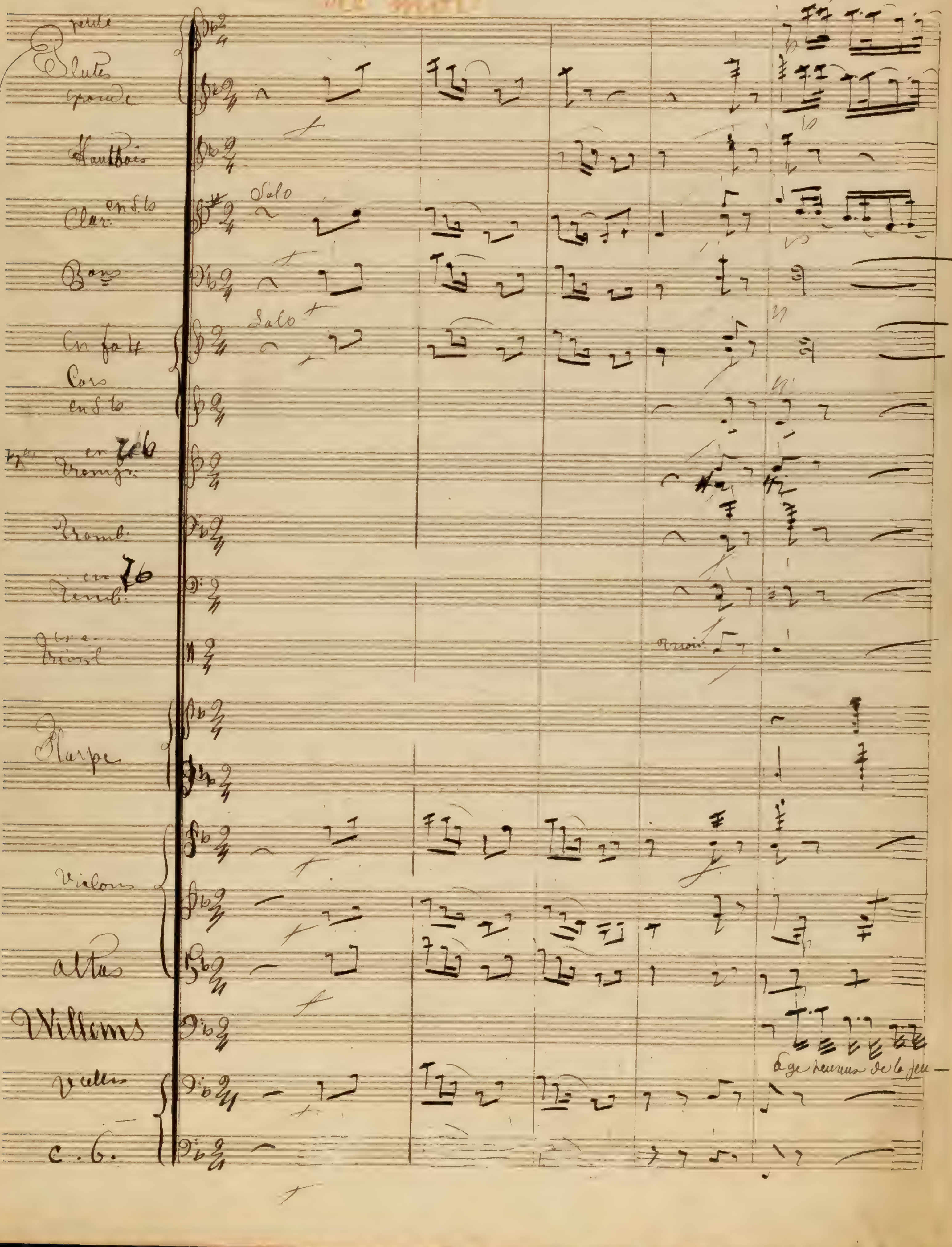
Mais bast quand on est jeune N° 3

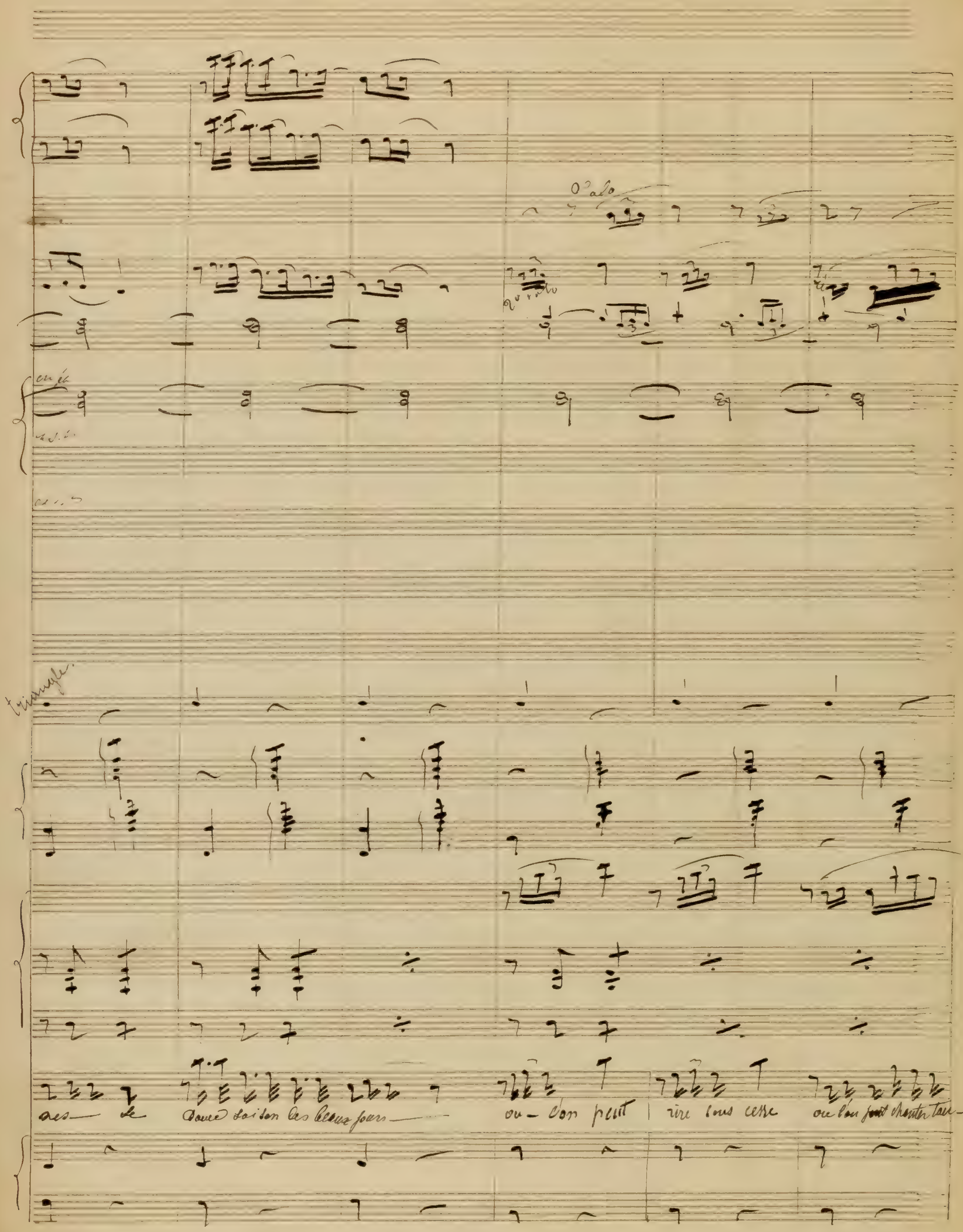
85

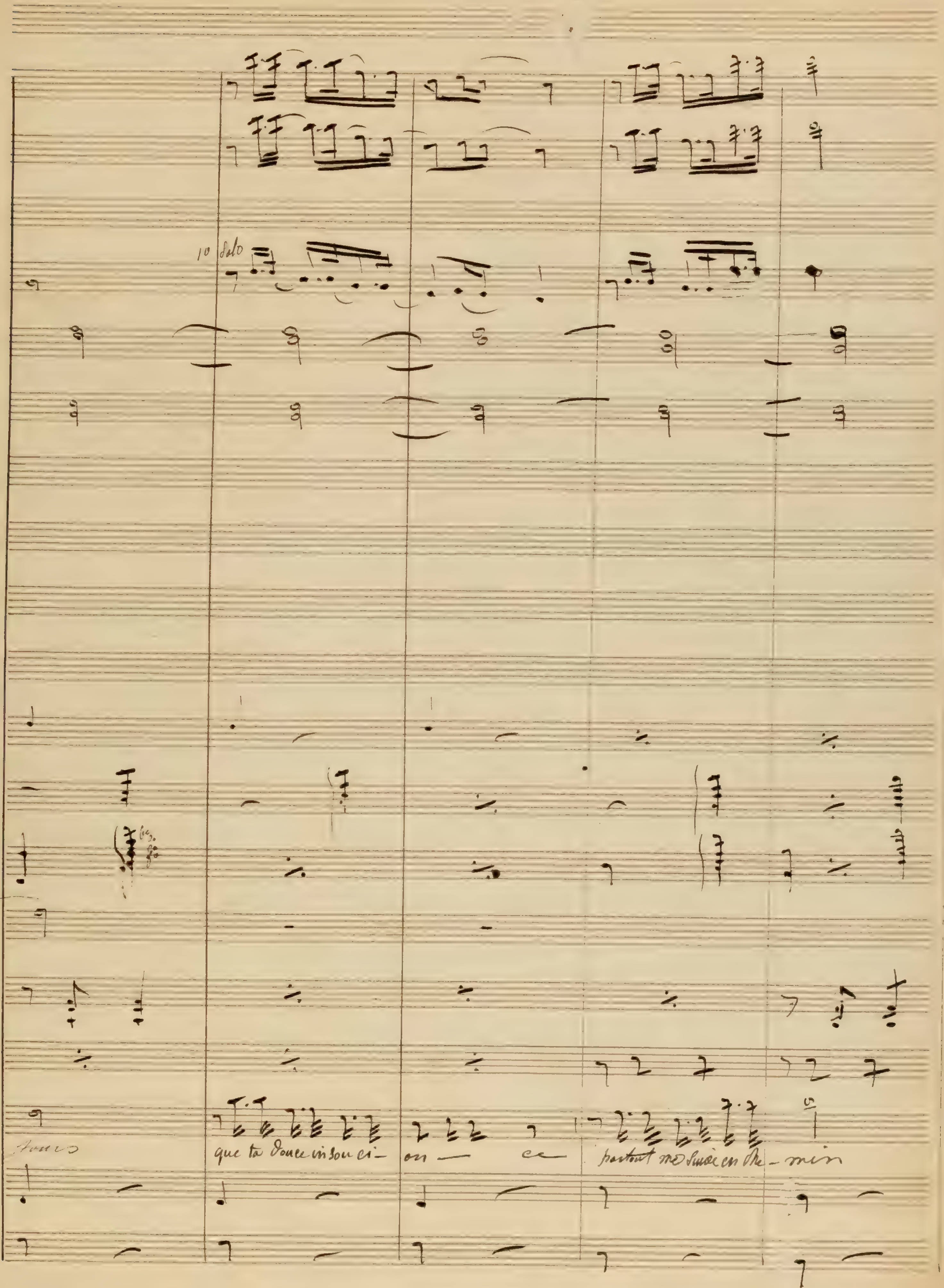
Allo

(Rep:) mais bast, quand on est jeune.

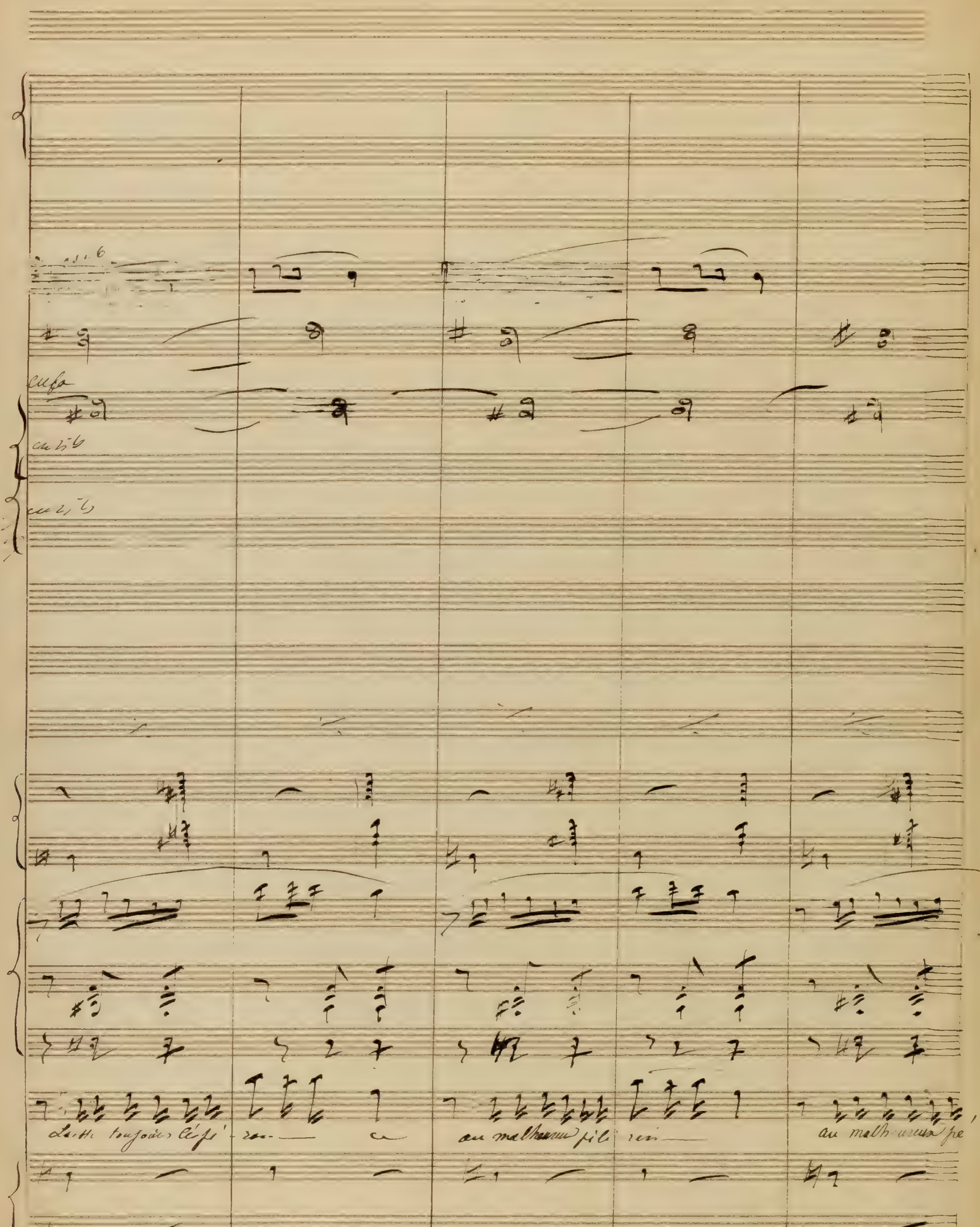
Mod:

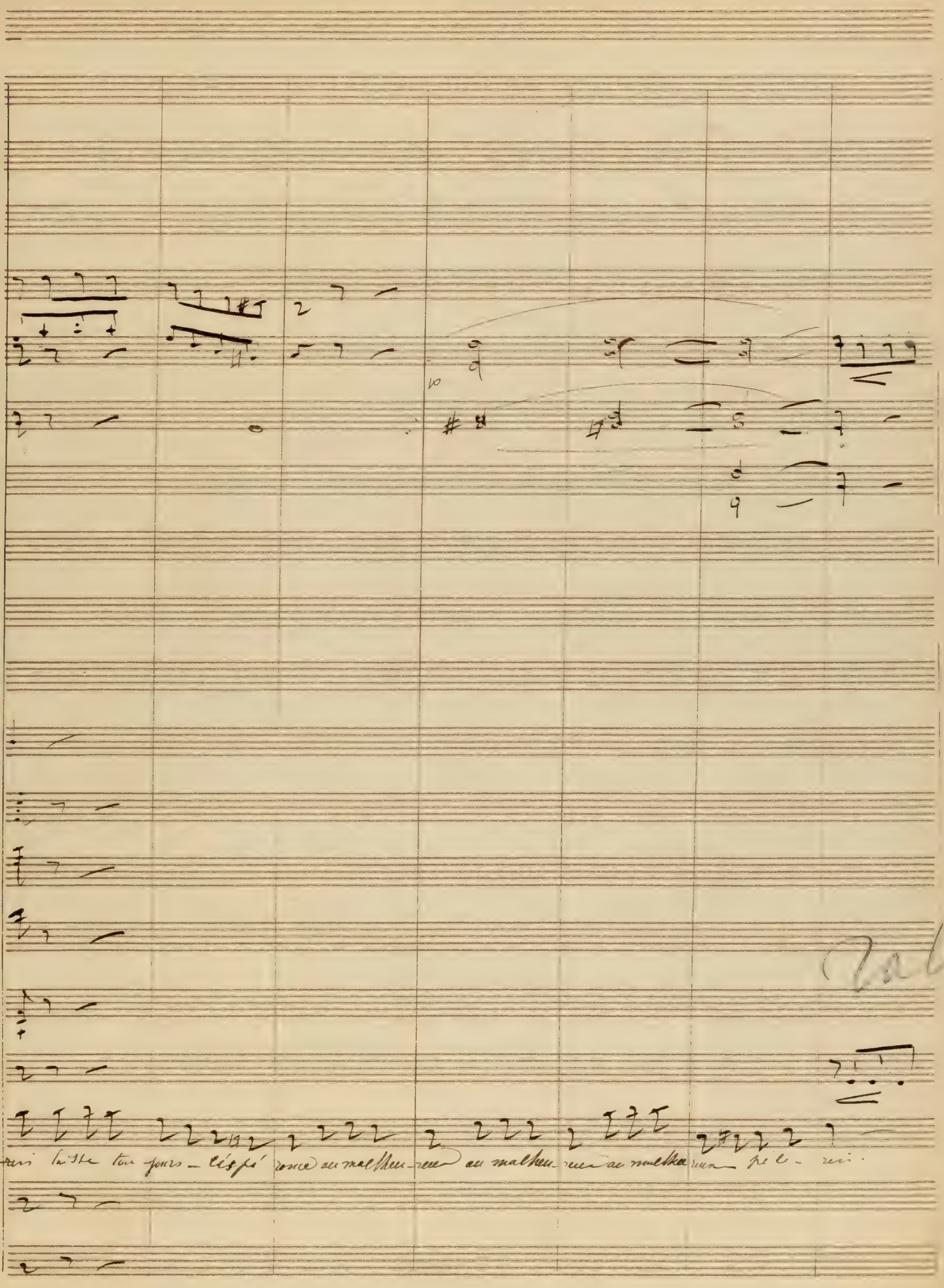


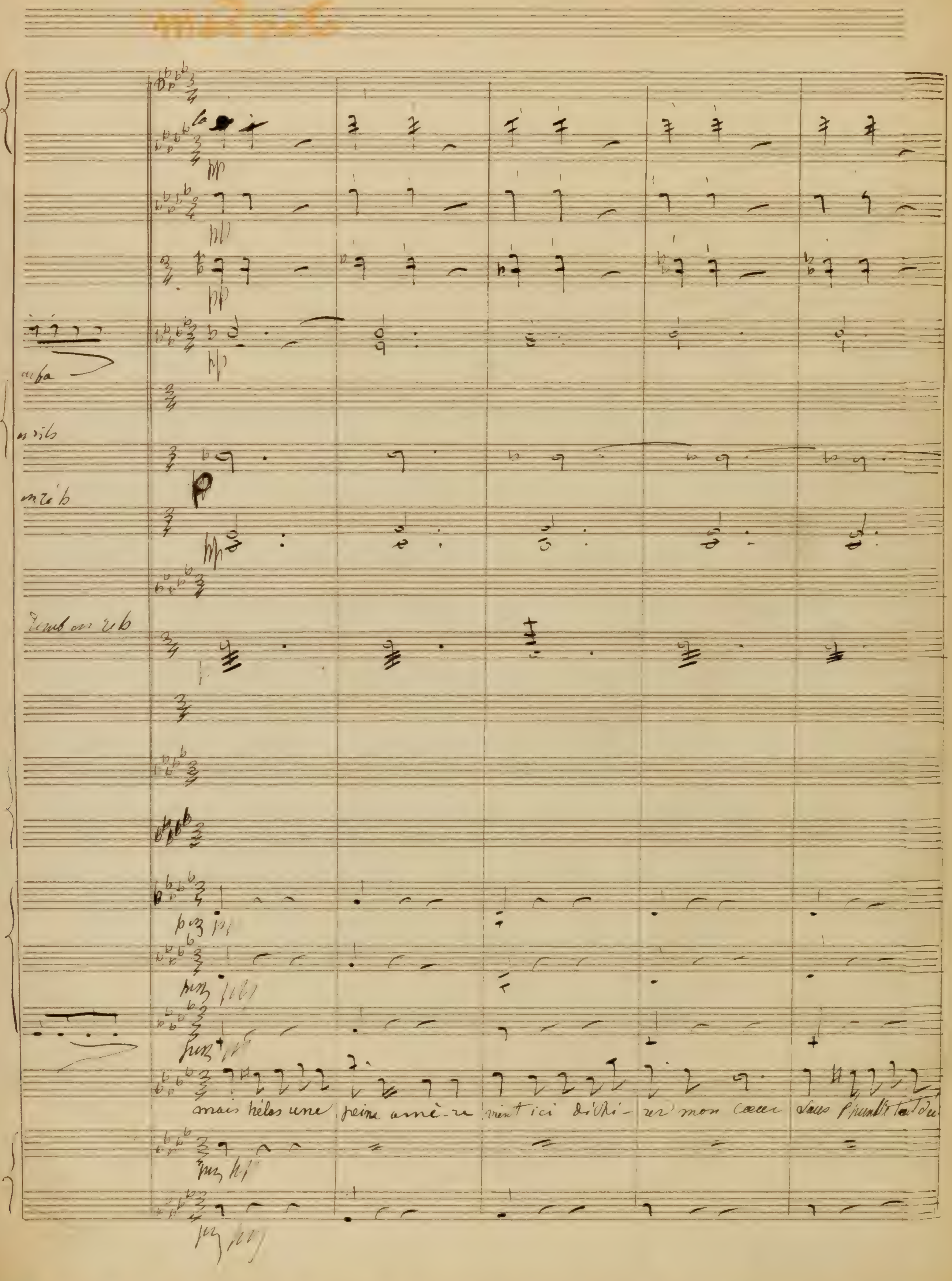

triangle
ces — de douce saison les beaux jours —
où — l'on peut
vivre sous cette
où l'on peut chanter tou—

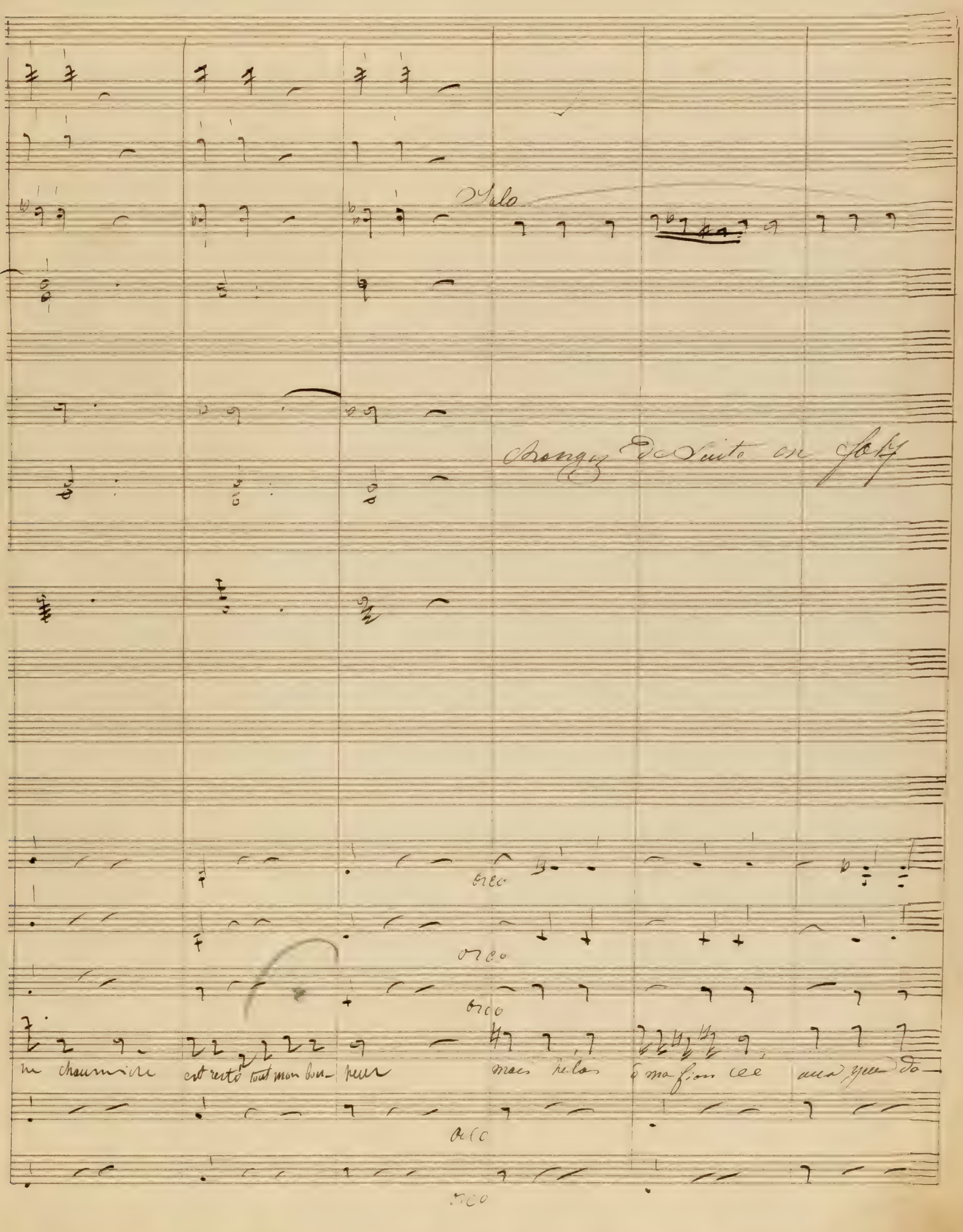


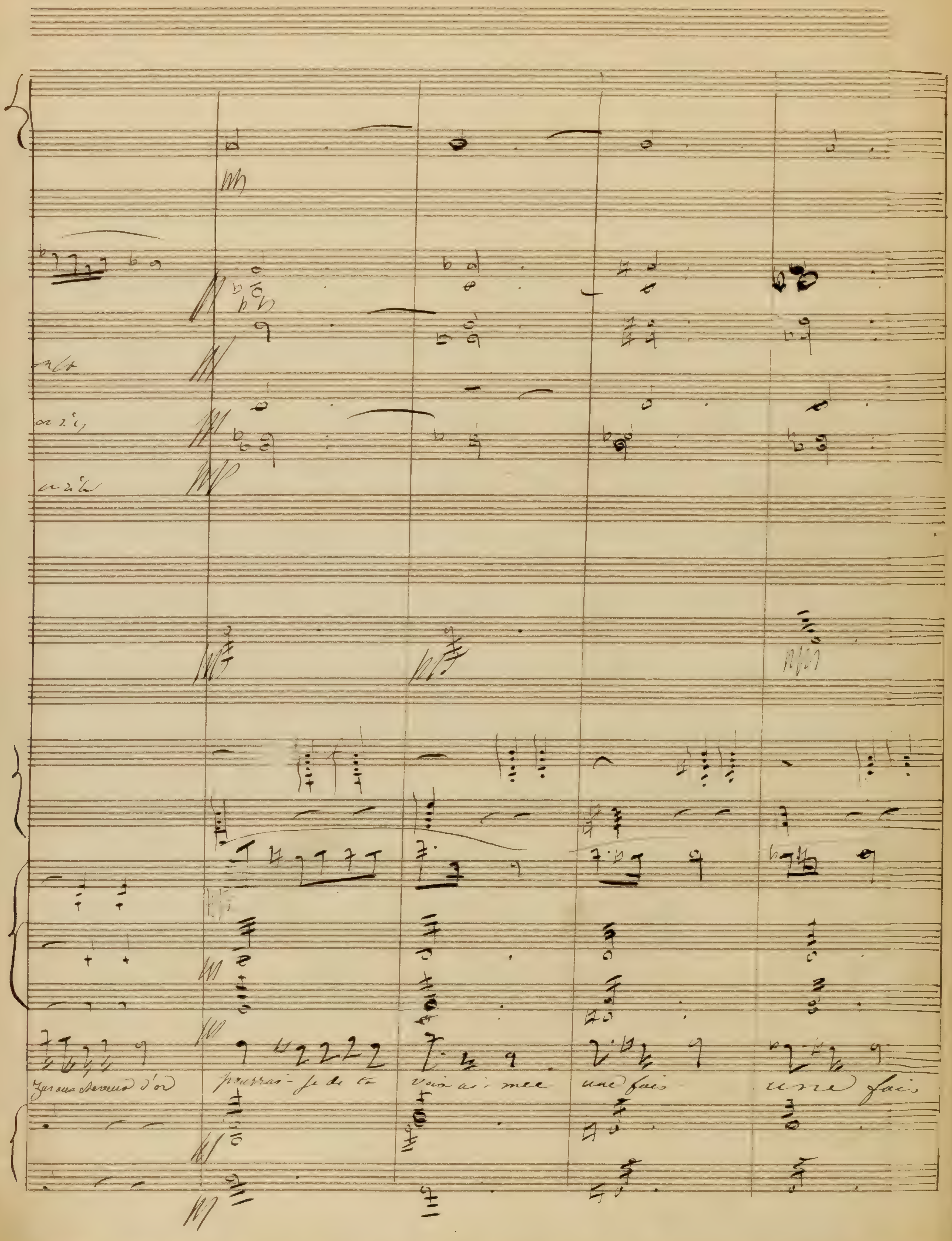
1o Solo
que ta douce insouci- on — ce
partout me suis en che - min

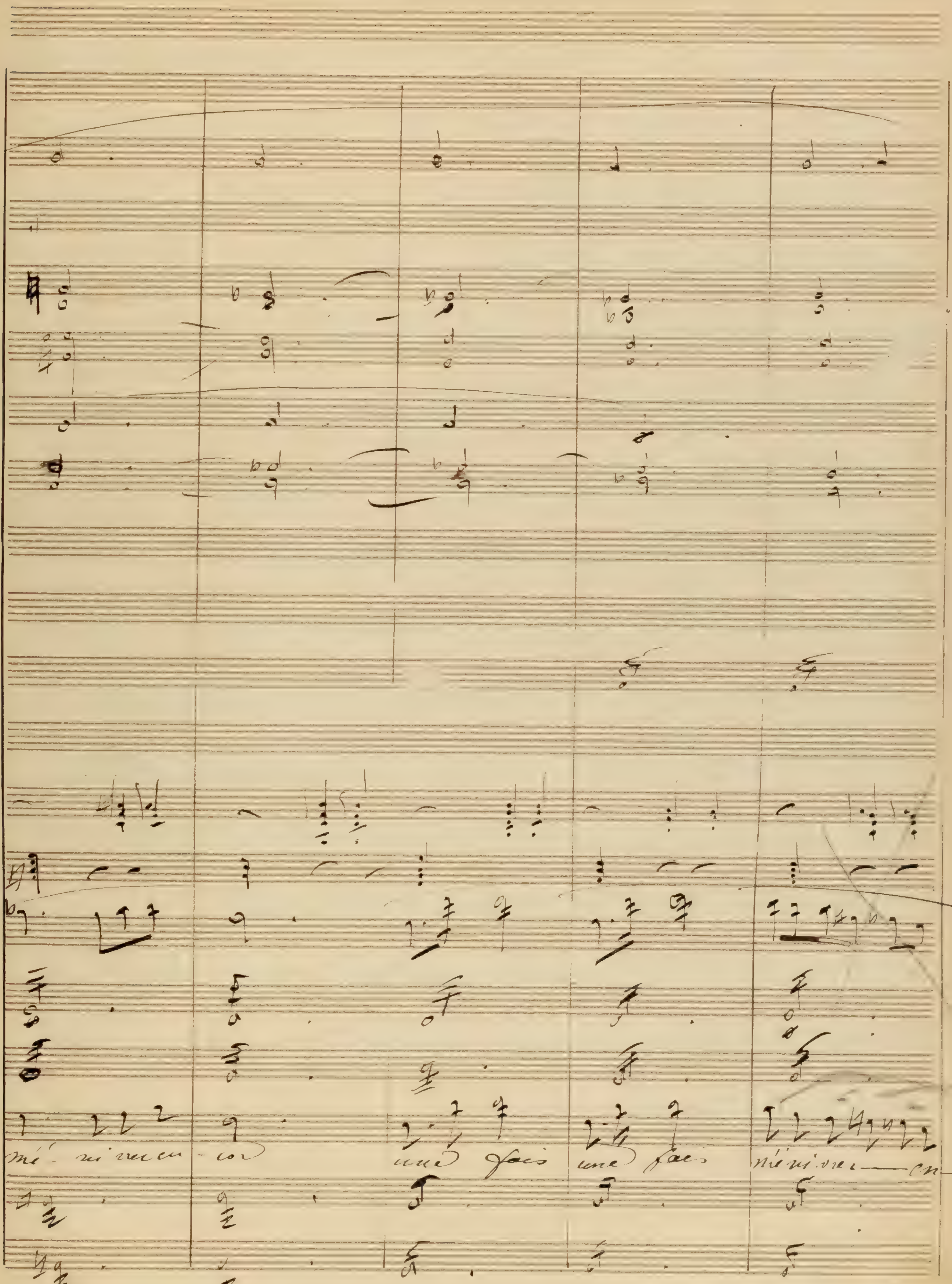

Laisse toujours l'espé - ran — ce
au malheureux piti ren —
au malheureux pe

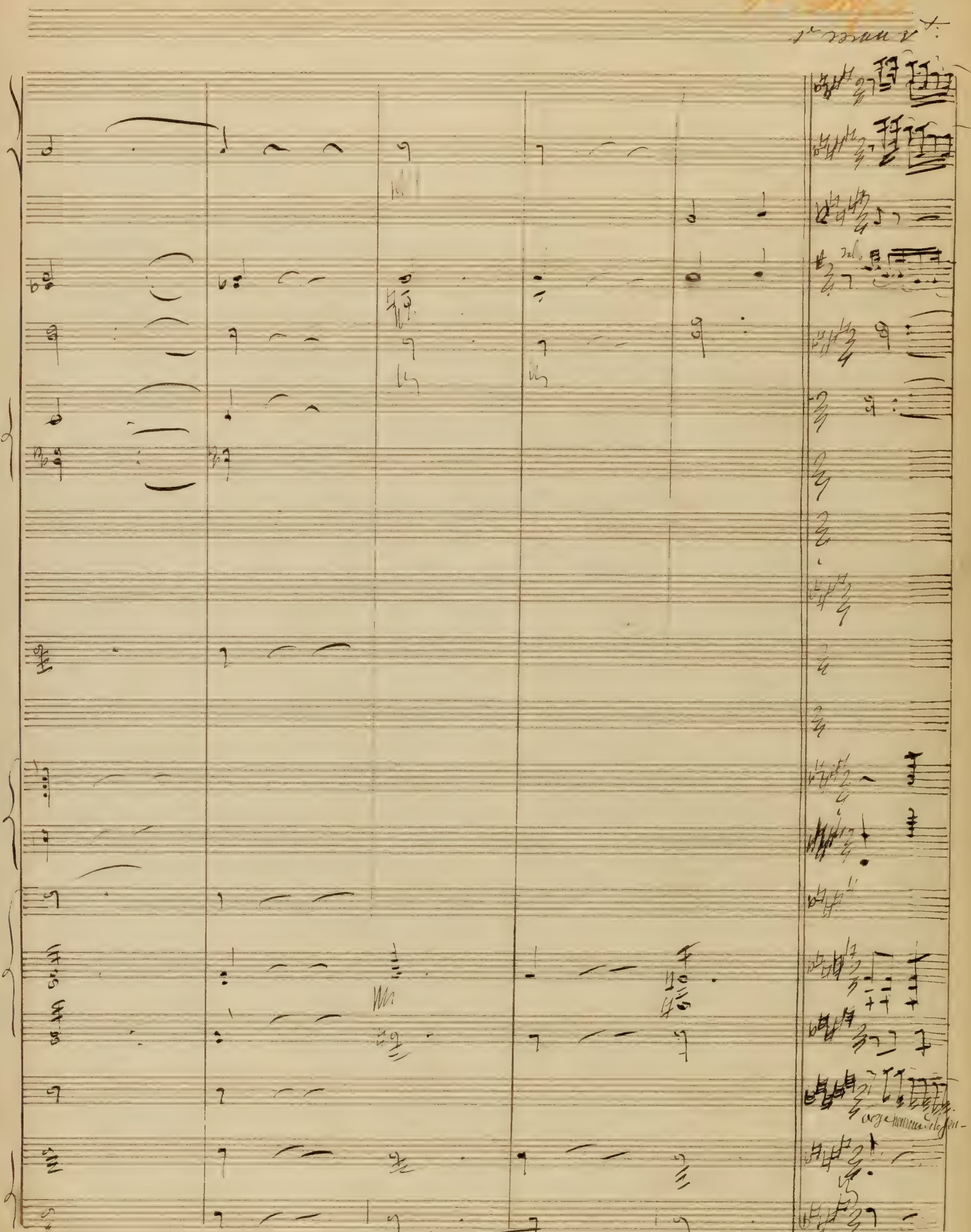

rall
rai triste toujours – l'espé-rance au malheu-reux au malheu-reux au malheu-reux


mais hélas une peine amè-re vient ici d'obli- rer mon cœur

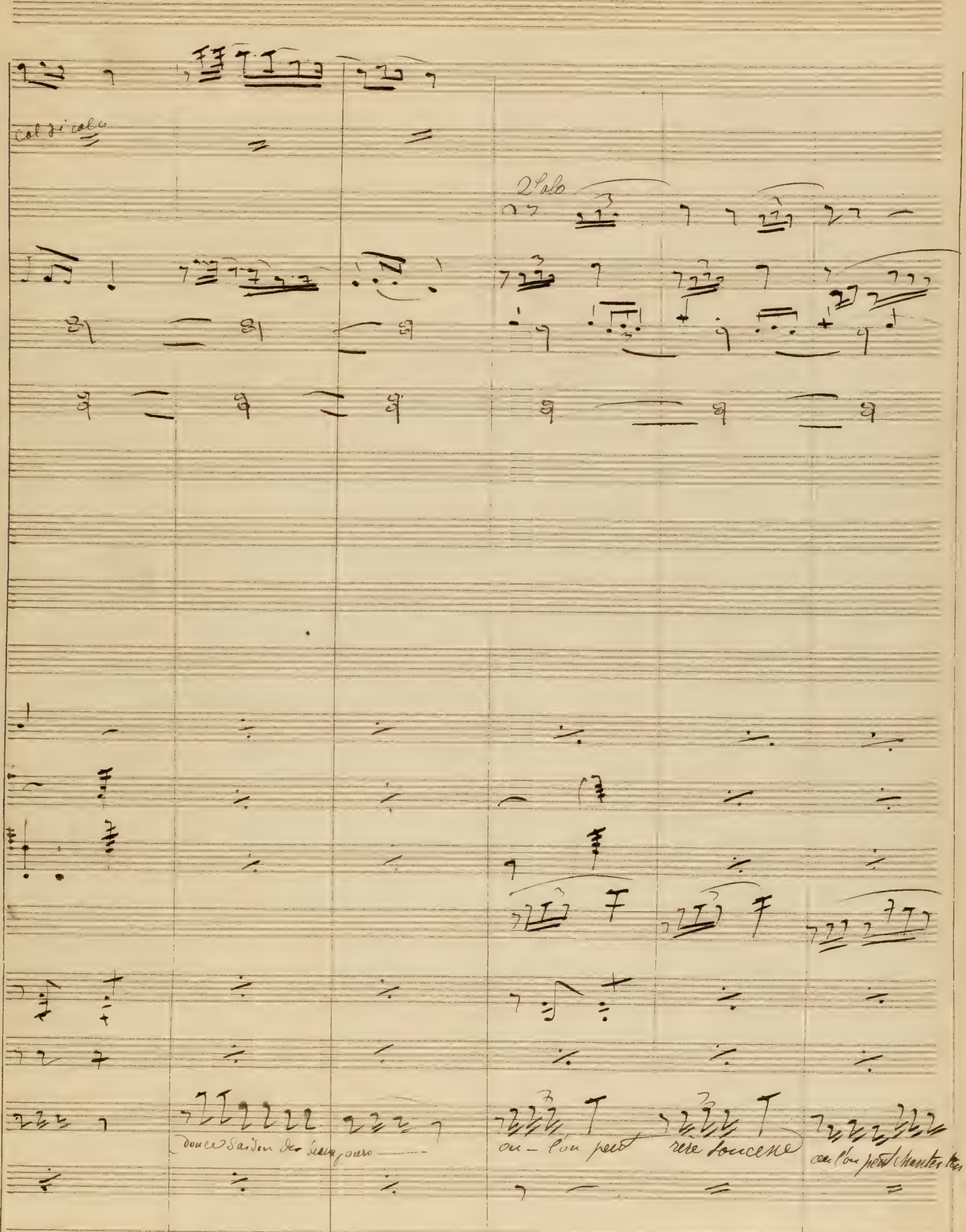

Solo
arco
ma chaumière est resté tout mon bon-heur
mais hélas ô ma fiancée aux yeux de

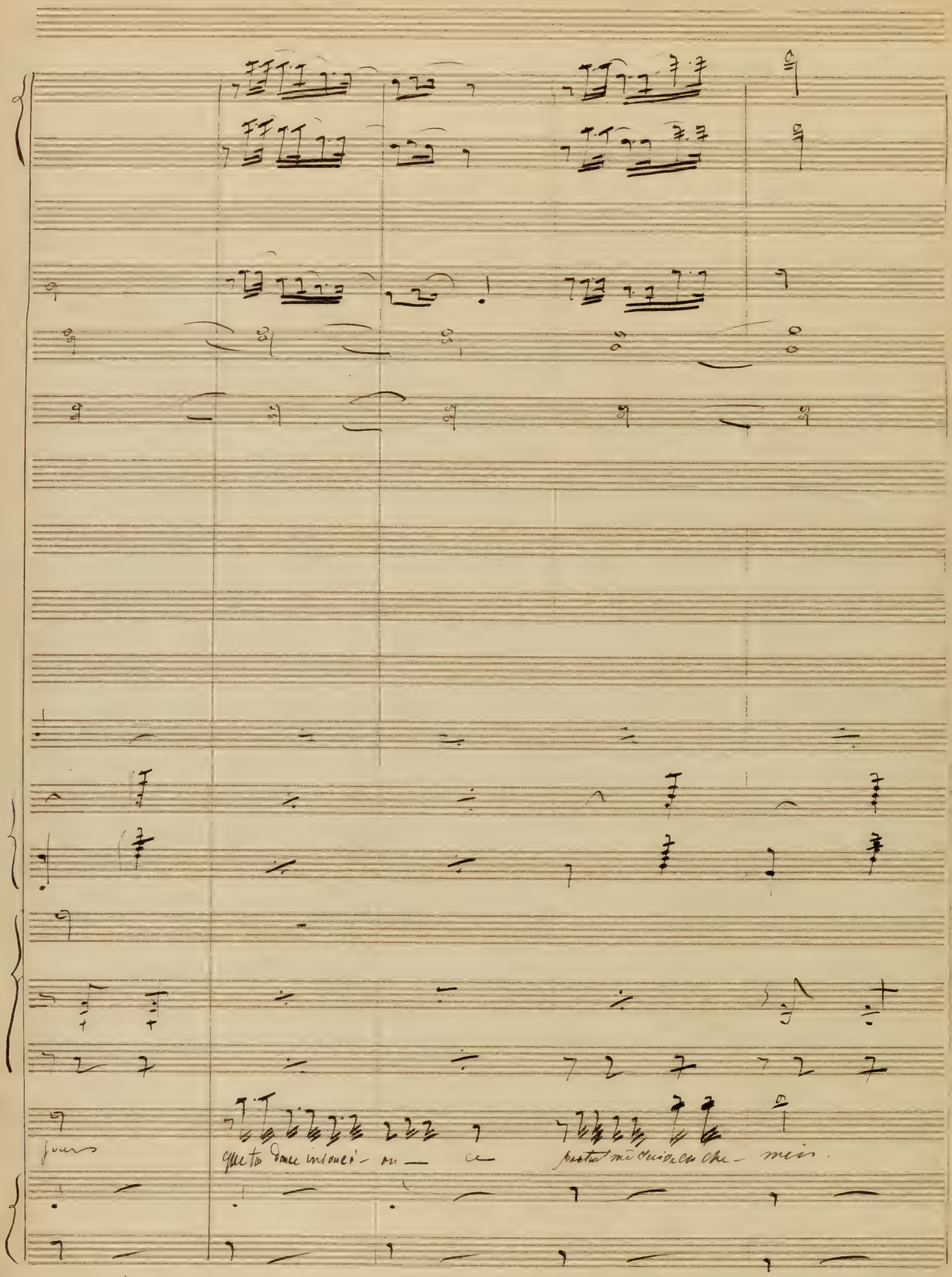

pourrai-je de ta
voix ai-mee
une fois
une fois

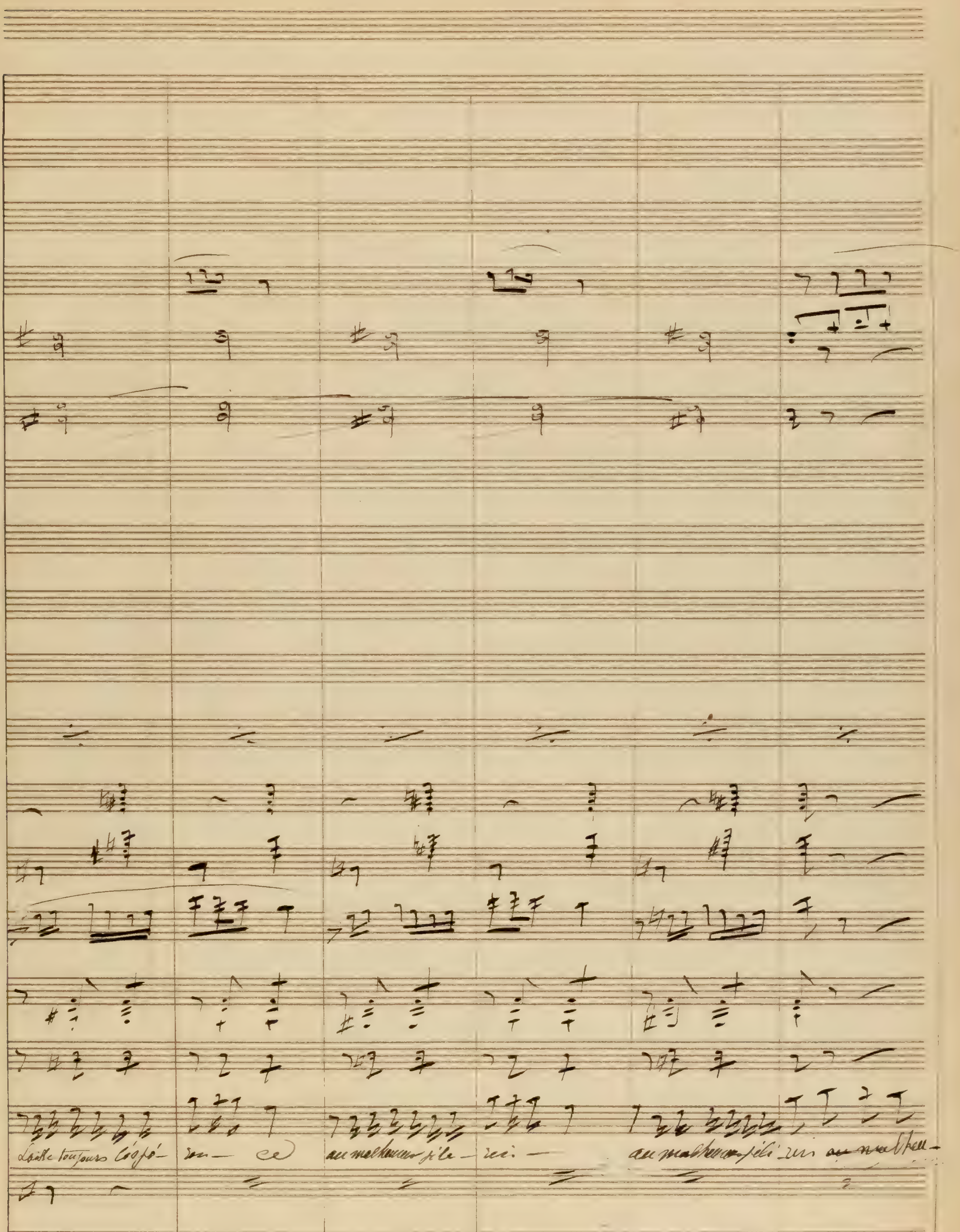

une fois une fois

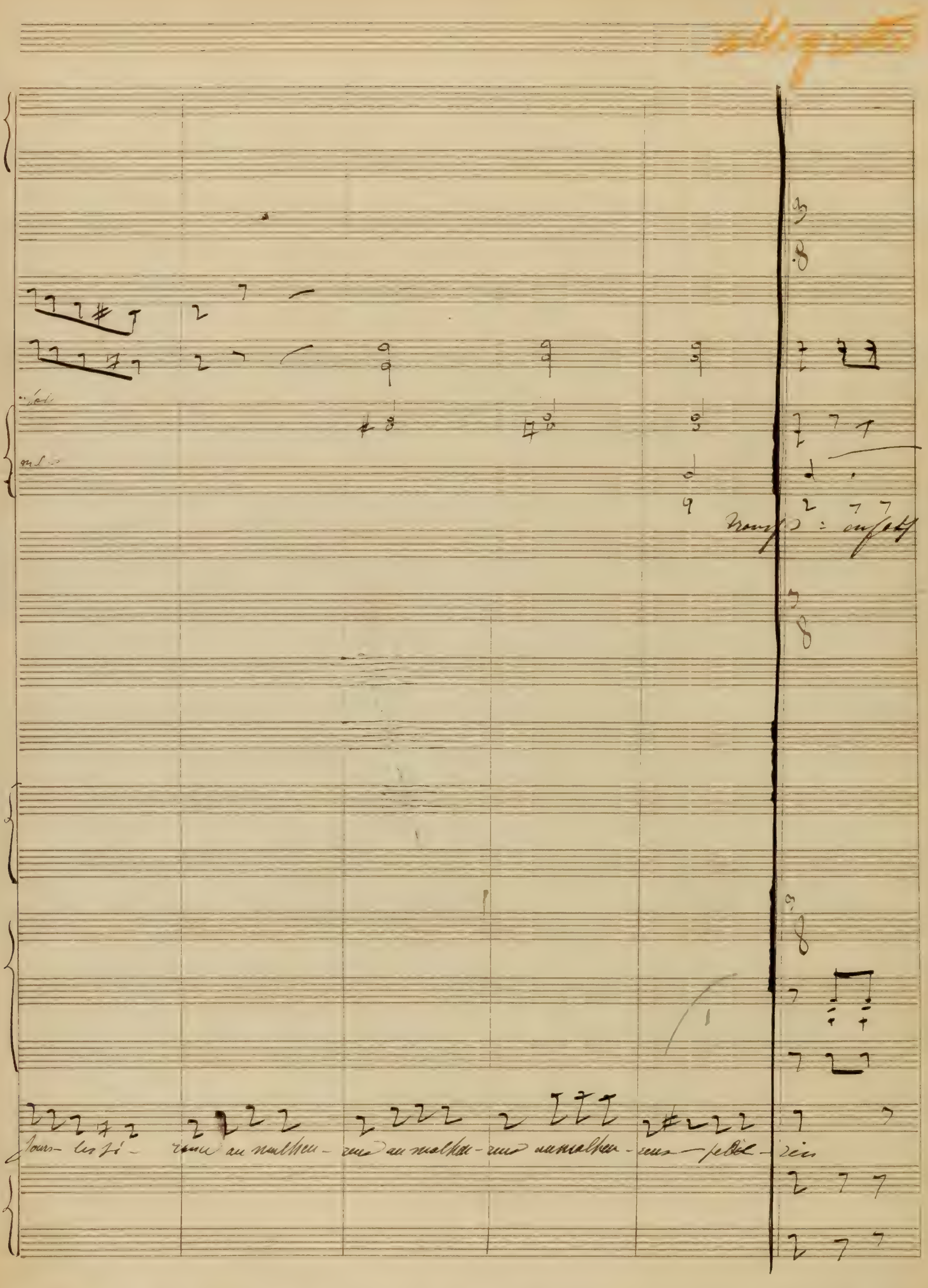


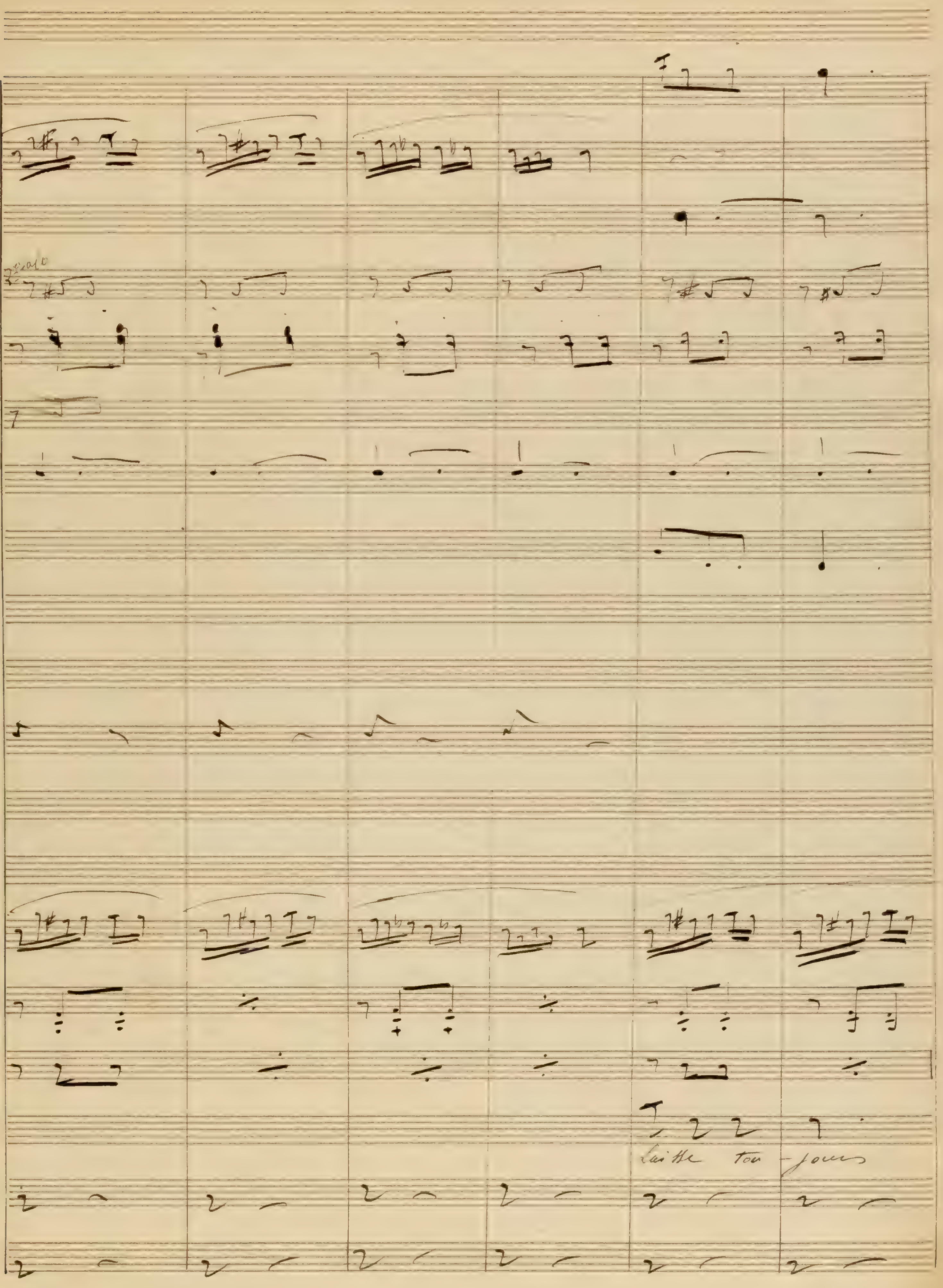
1r mouvt

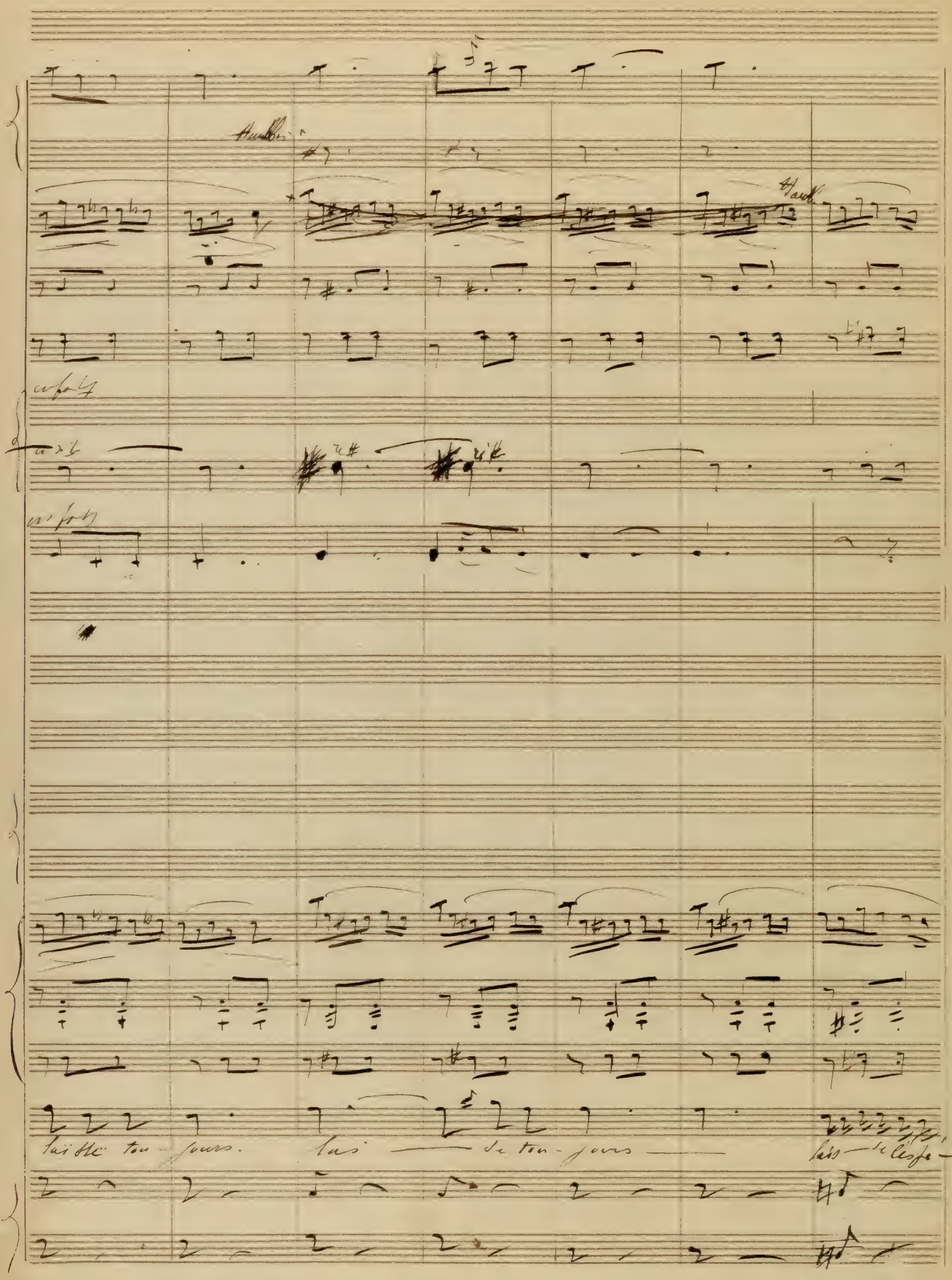

2 Solo
Douce Saison des beaux jours
où – l'on peut
rire doucement
où l'on peut chanter

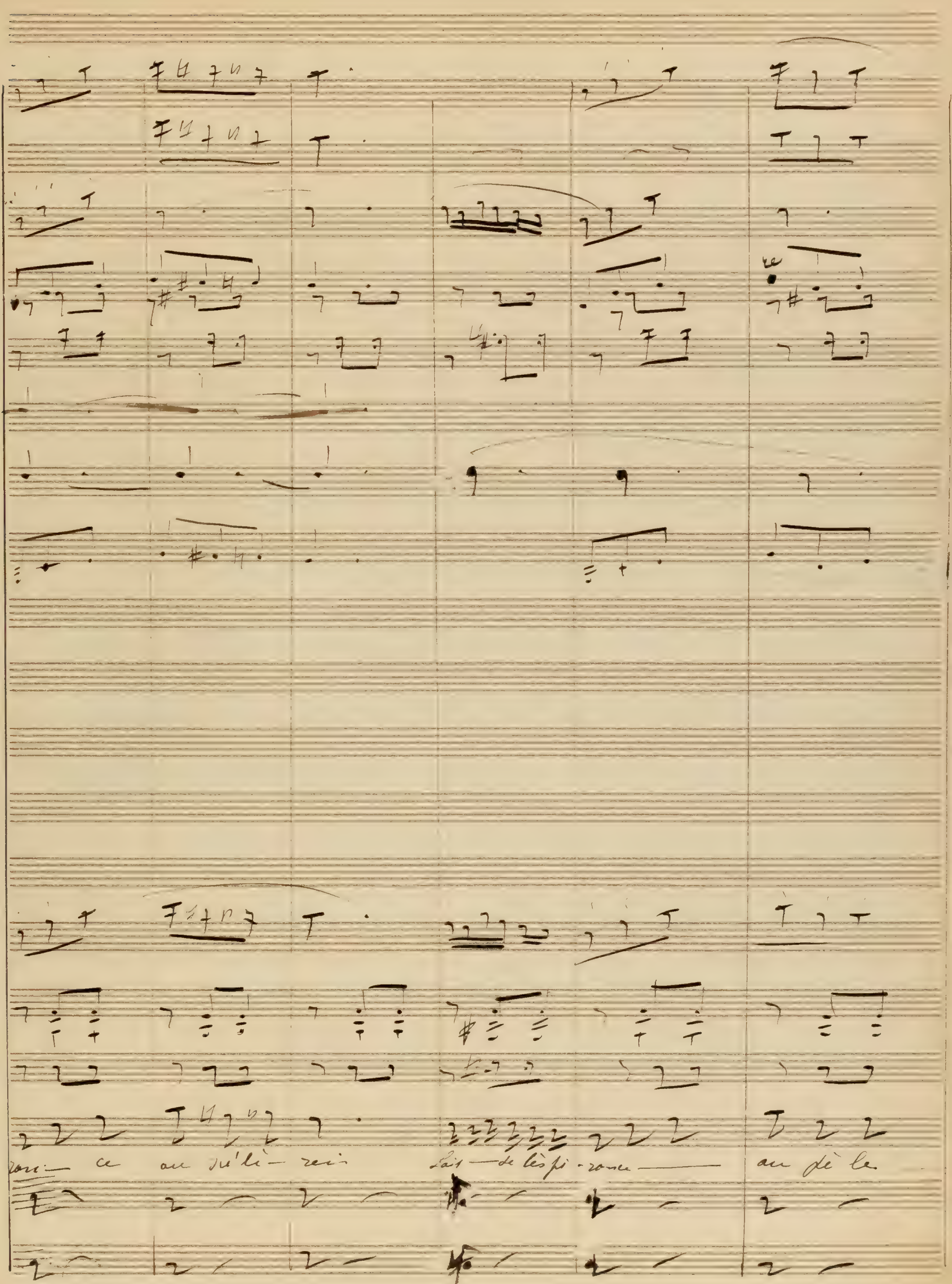

jours
Que ta douce insouci- ou — ce
partout me guide en che- mins.

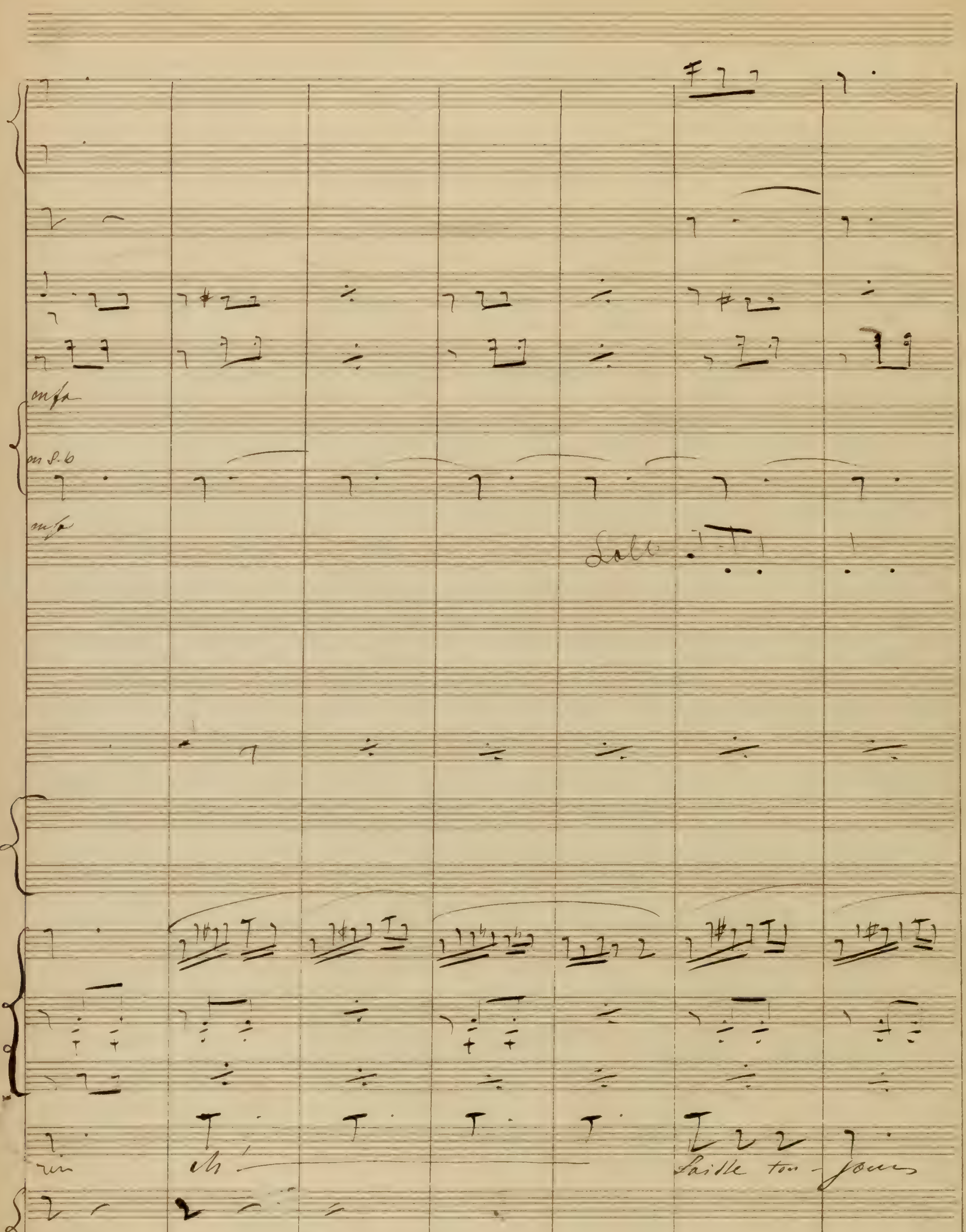

Laisse toujours l'espé— ran— ce
au malheureux pile— ici —
au malheureux pili ici au malheu—

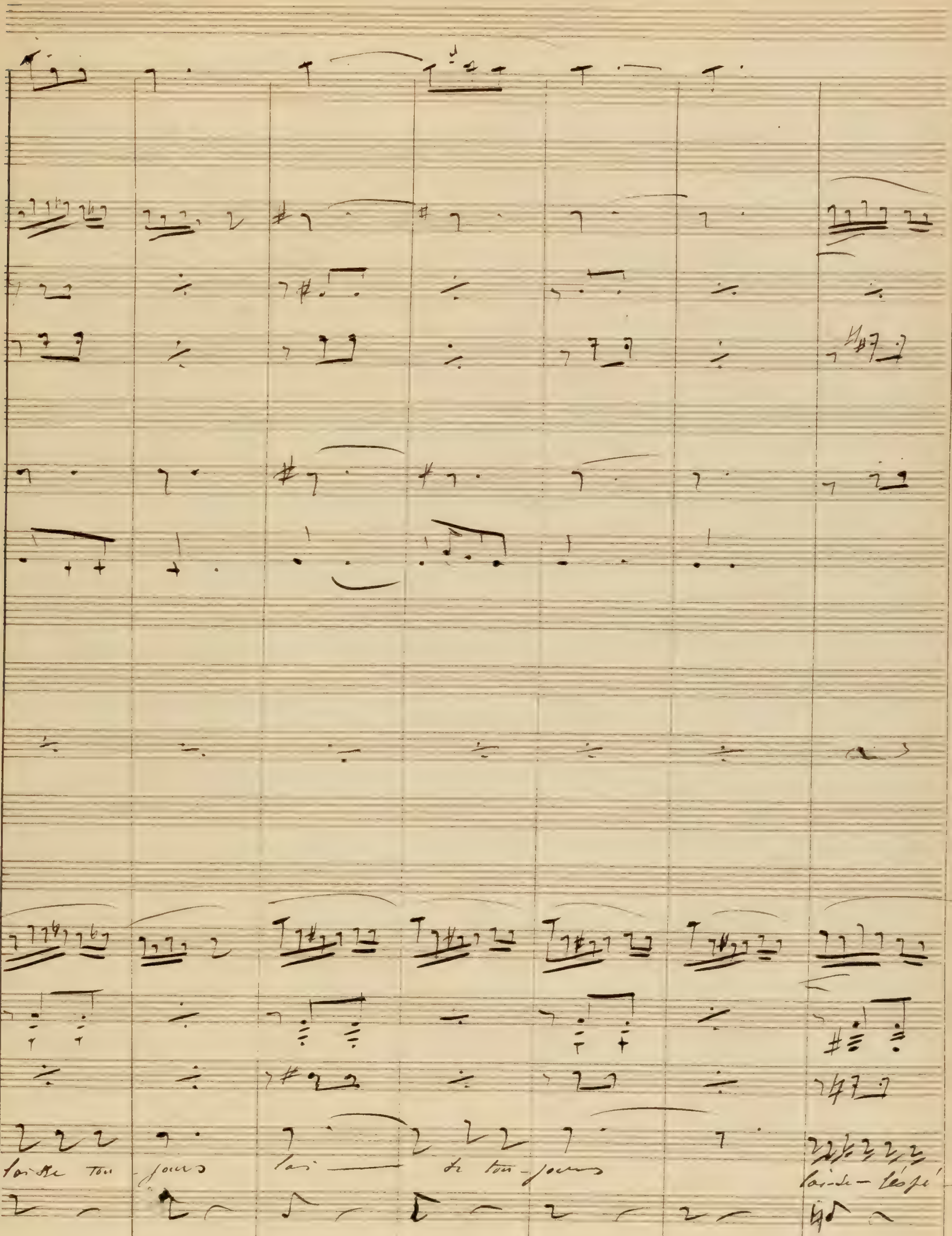


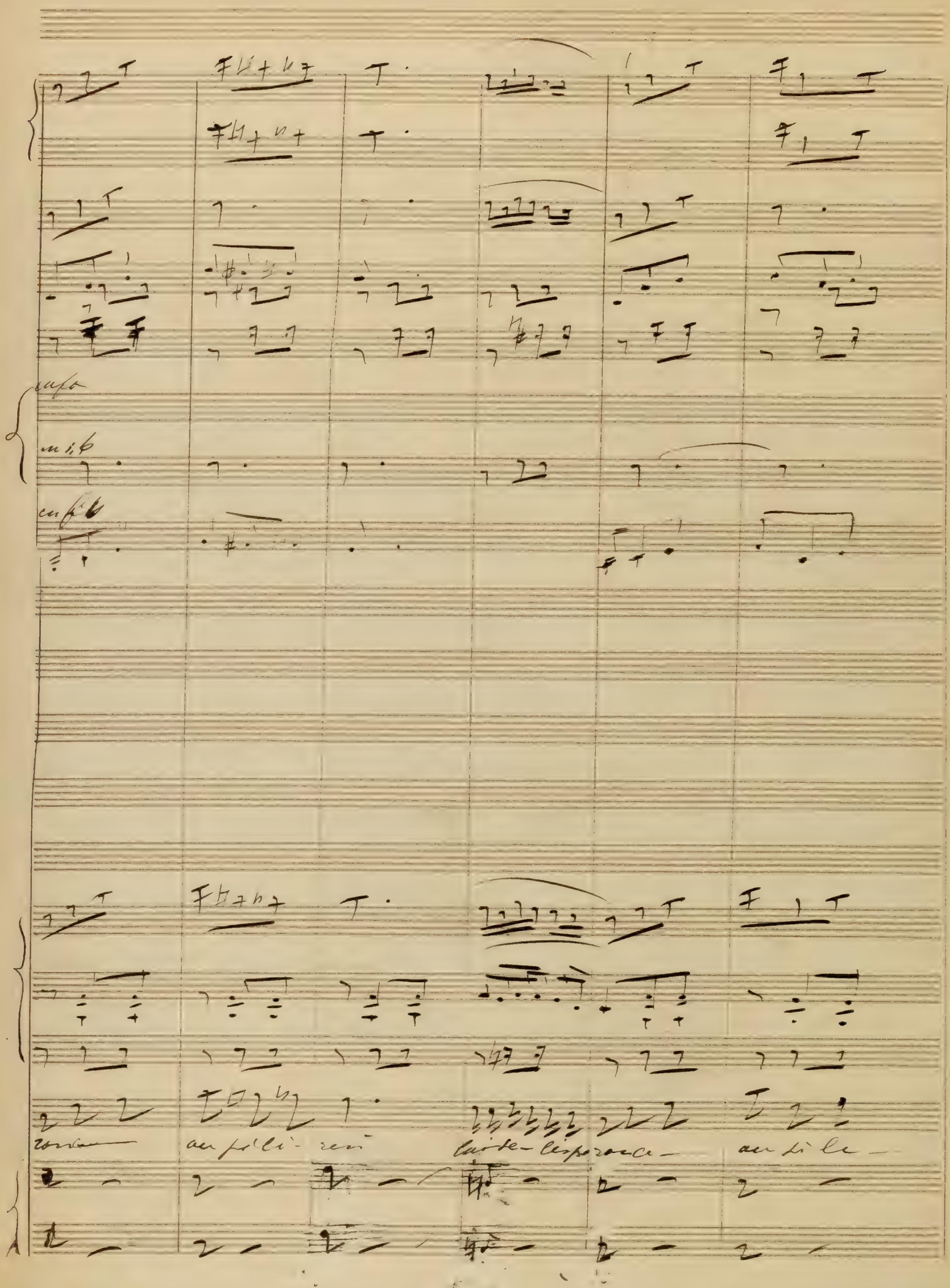

solo
Laisse tou-jours

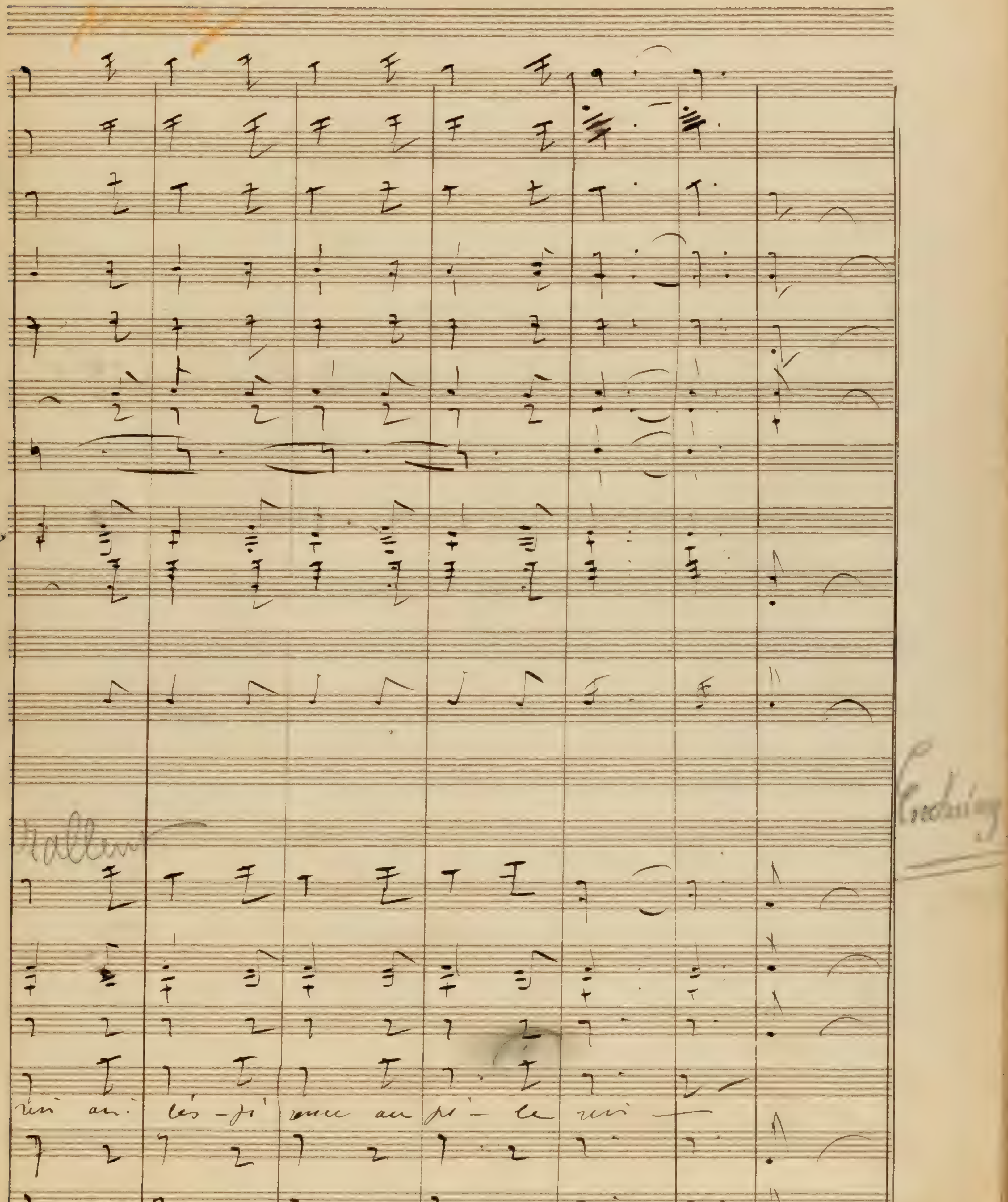

laisse tou-jours. las — de tou-jours —
las — de l'espé —




Solo
Laisse tou - jours


laisse tou-jours
las — se tou-jours
laisse — l'espé

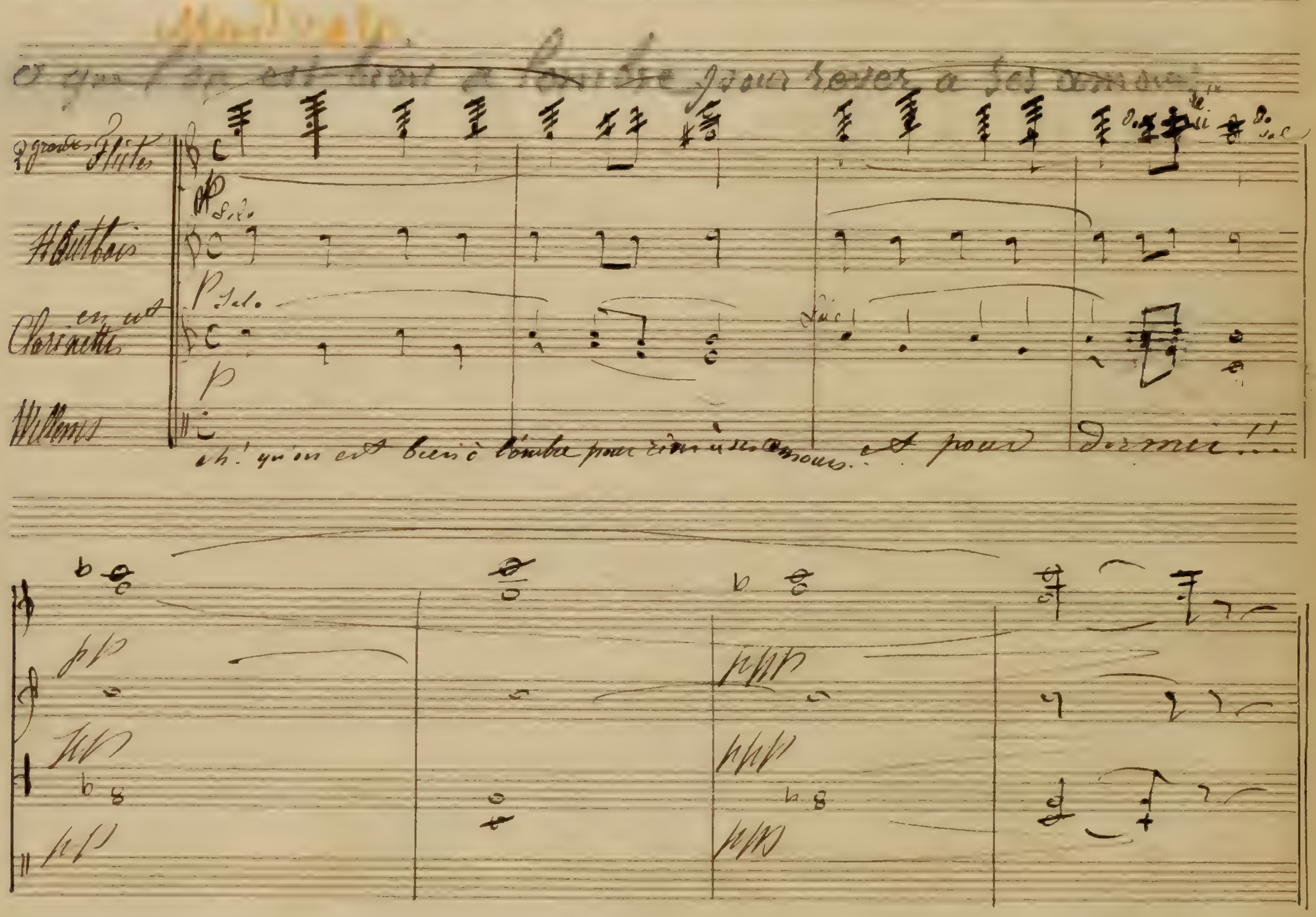

in fa
in mi b
in fa b
laisse l'espérance


rallent

N° 3 (bis)

ah! que l'on est bien à l'ombre pour rever à ses amours et dormir

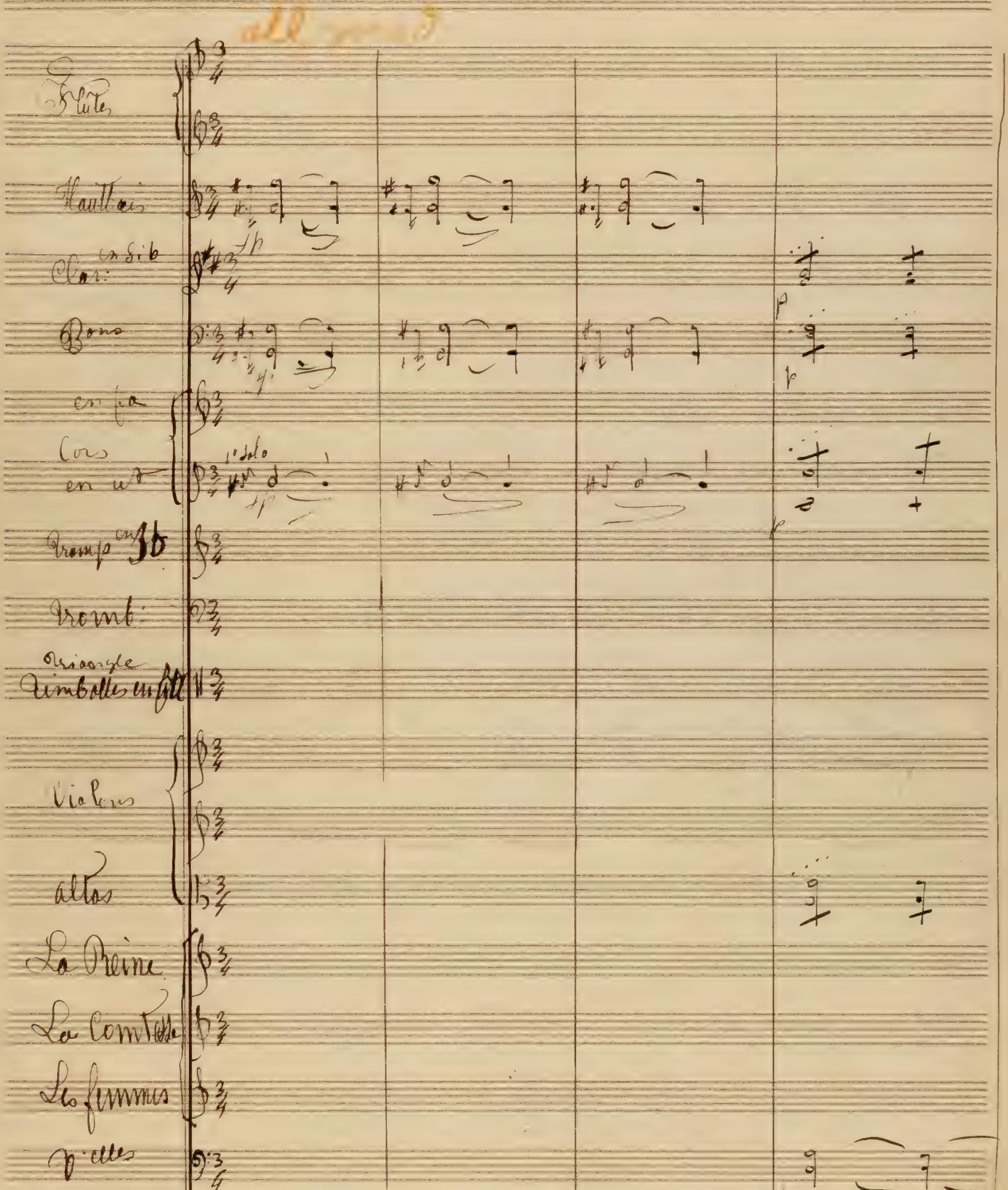
Mélodrame



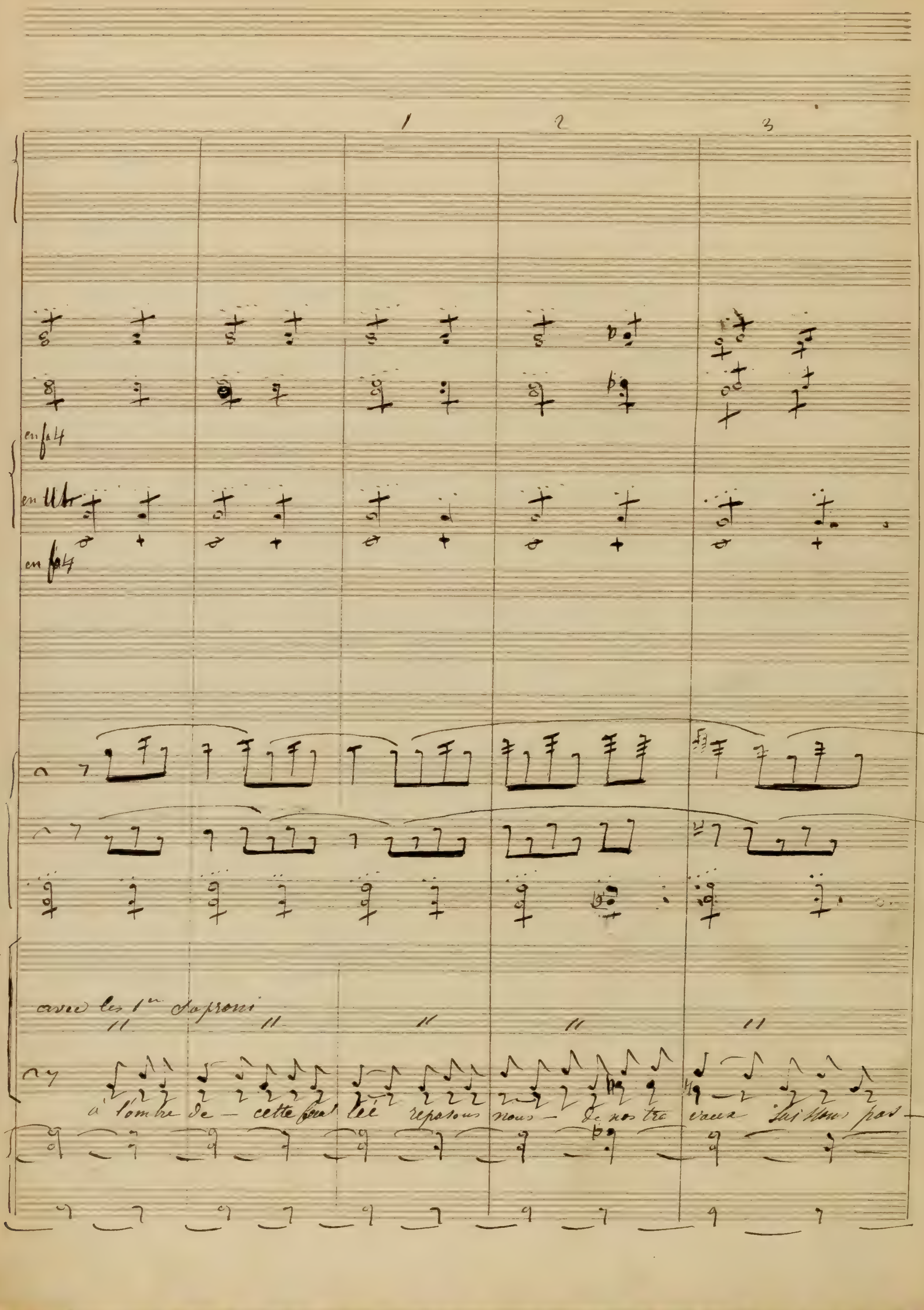
Passez de suite au N° 4

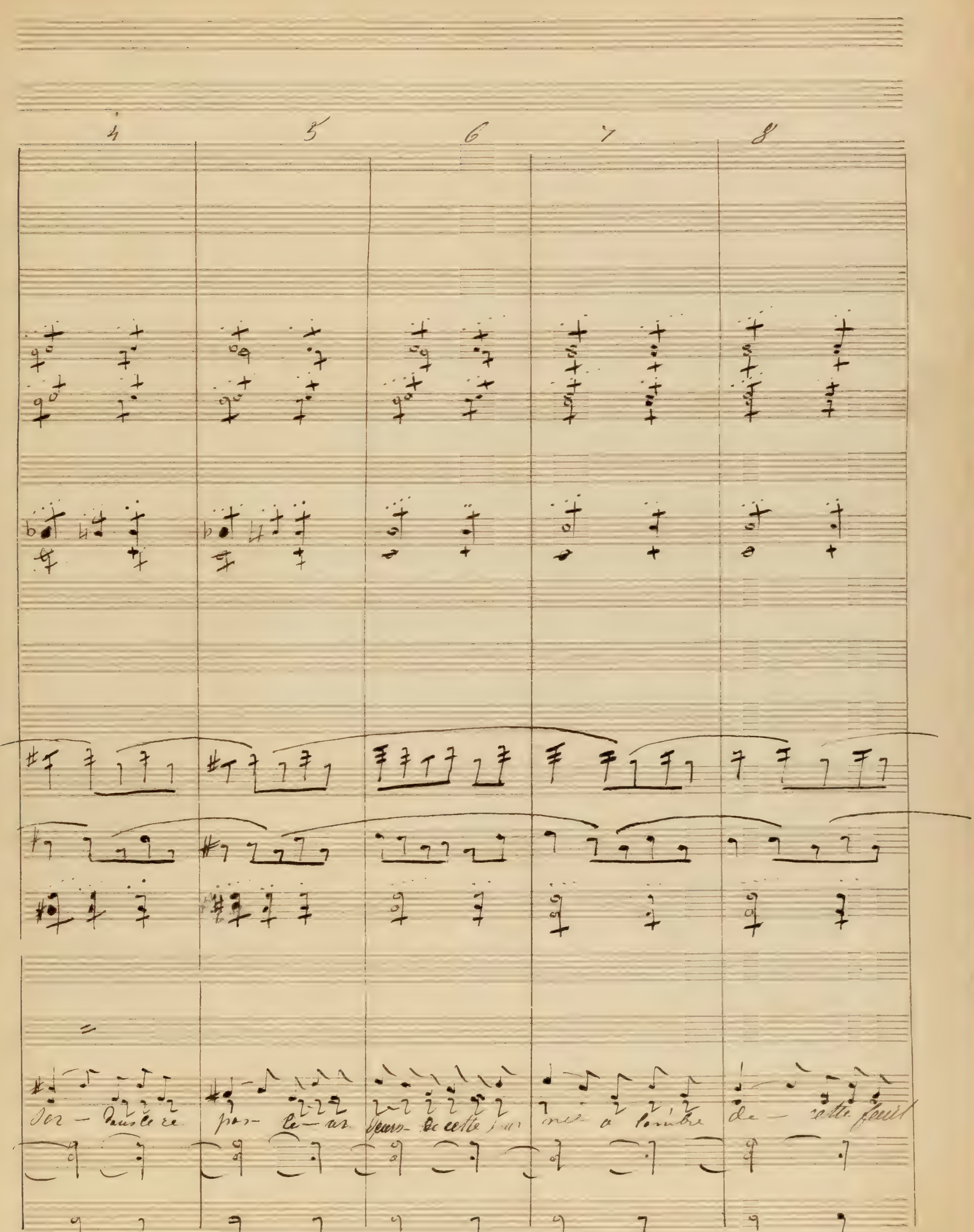
N° 4*

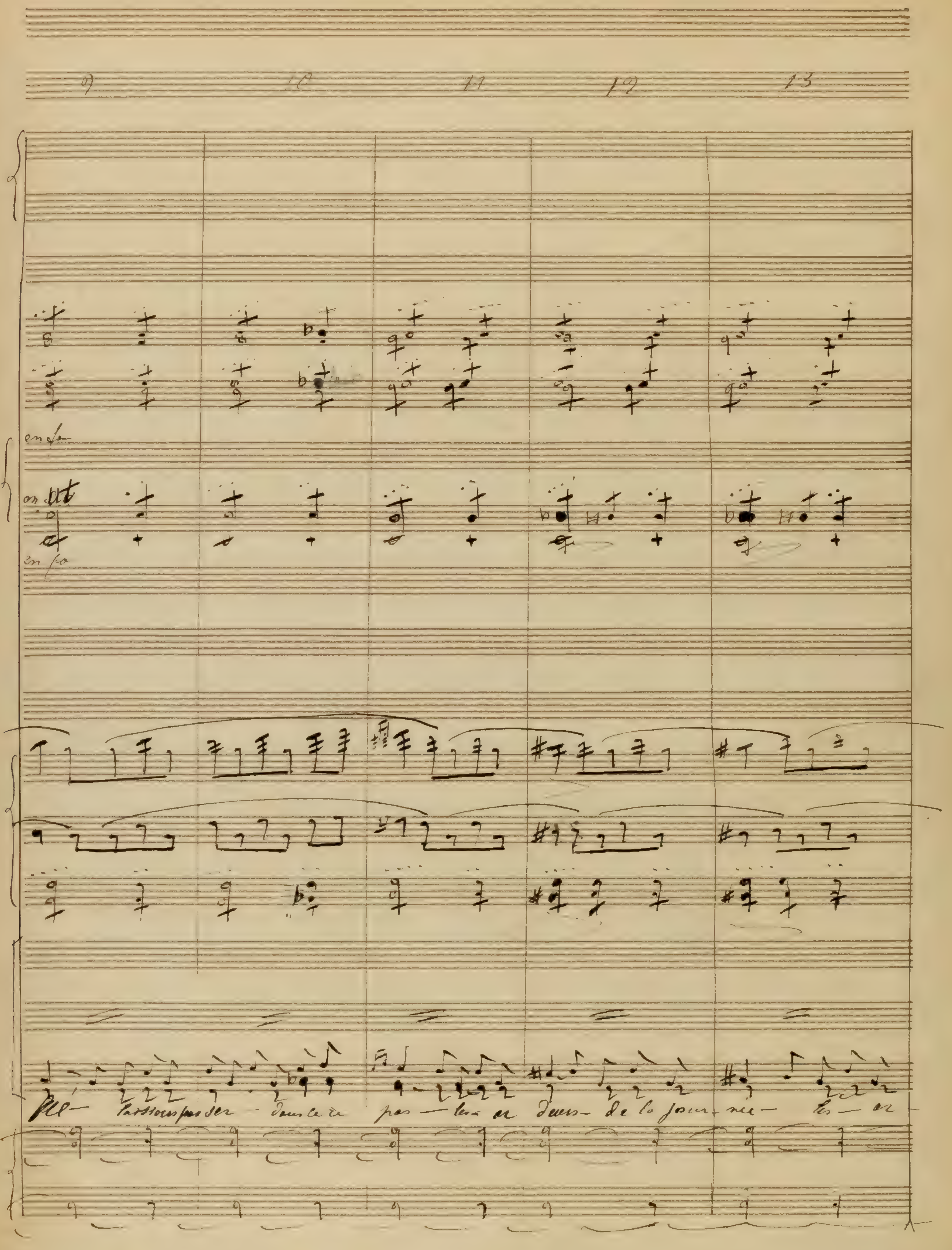
Chœur scène et récits

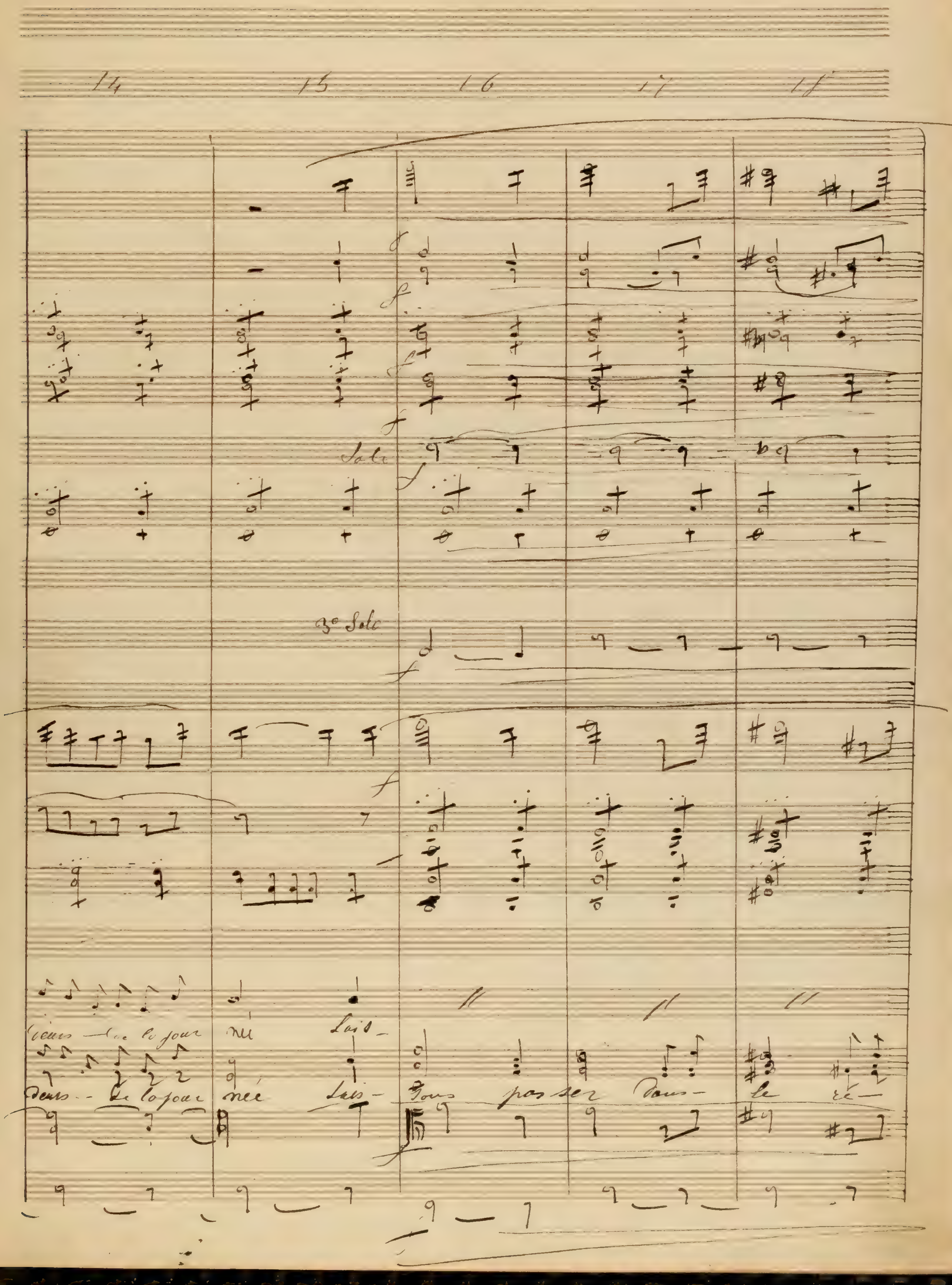


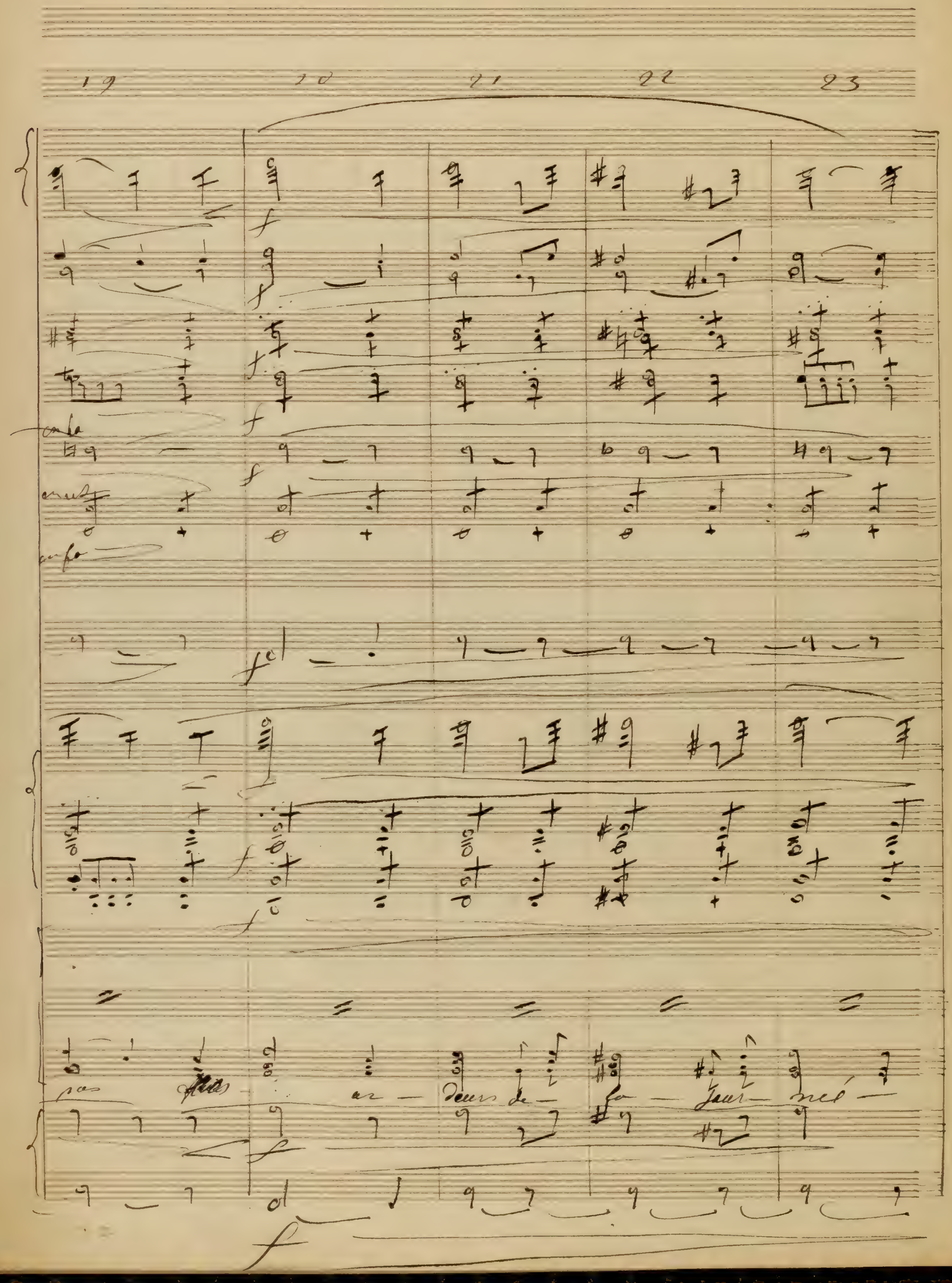
(* Pendant tout ce morceau Williams est endormi sur le banc de gazon.

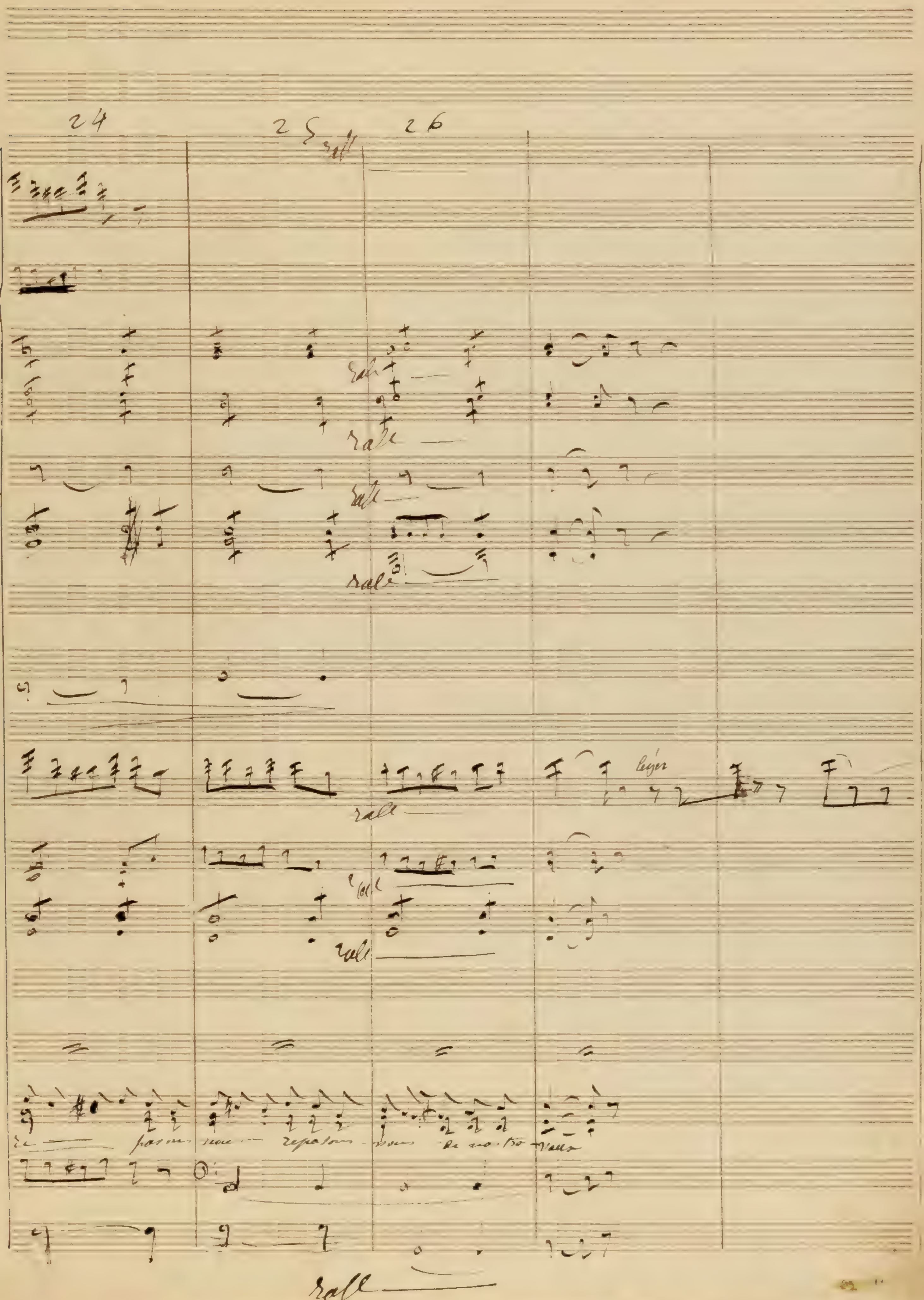

1
2
3
en fa 4
en Ut b
en fa 4
avec les 1ers Soprani
à l'ombre de cette feuillée reposons nous de nos travaux laissons pas

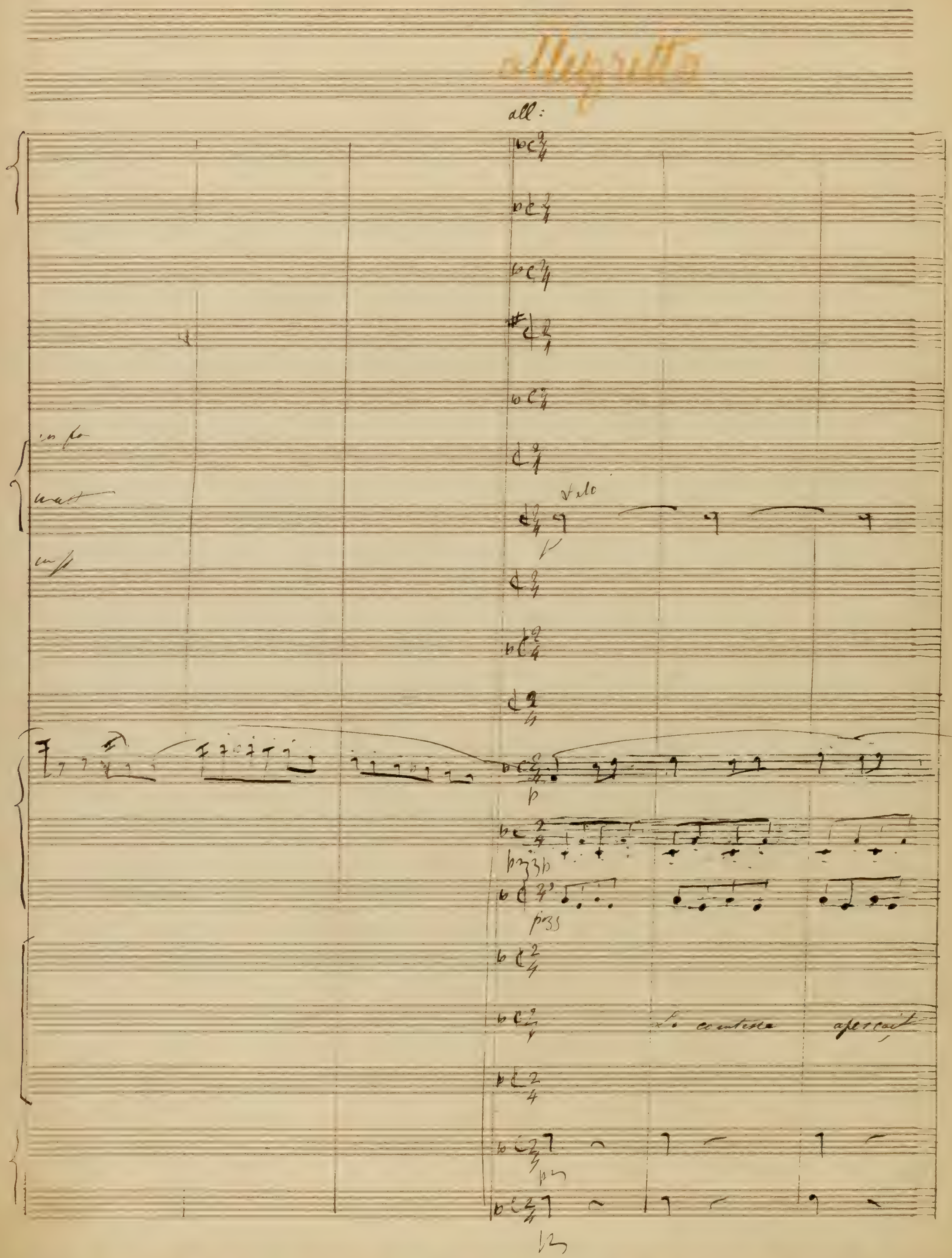

4
5
6
7
8
à l'ombre
de
cette

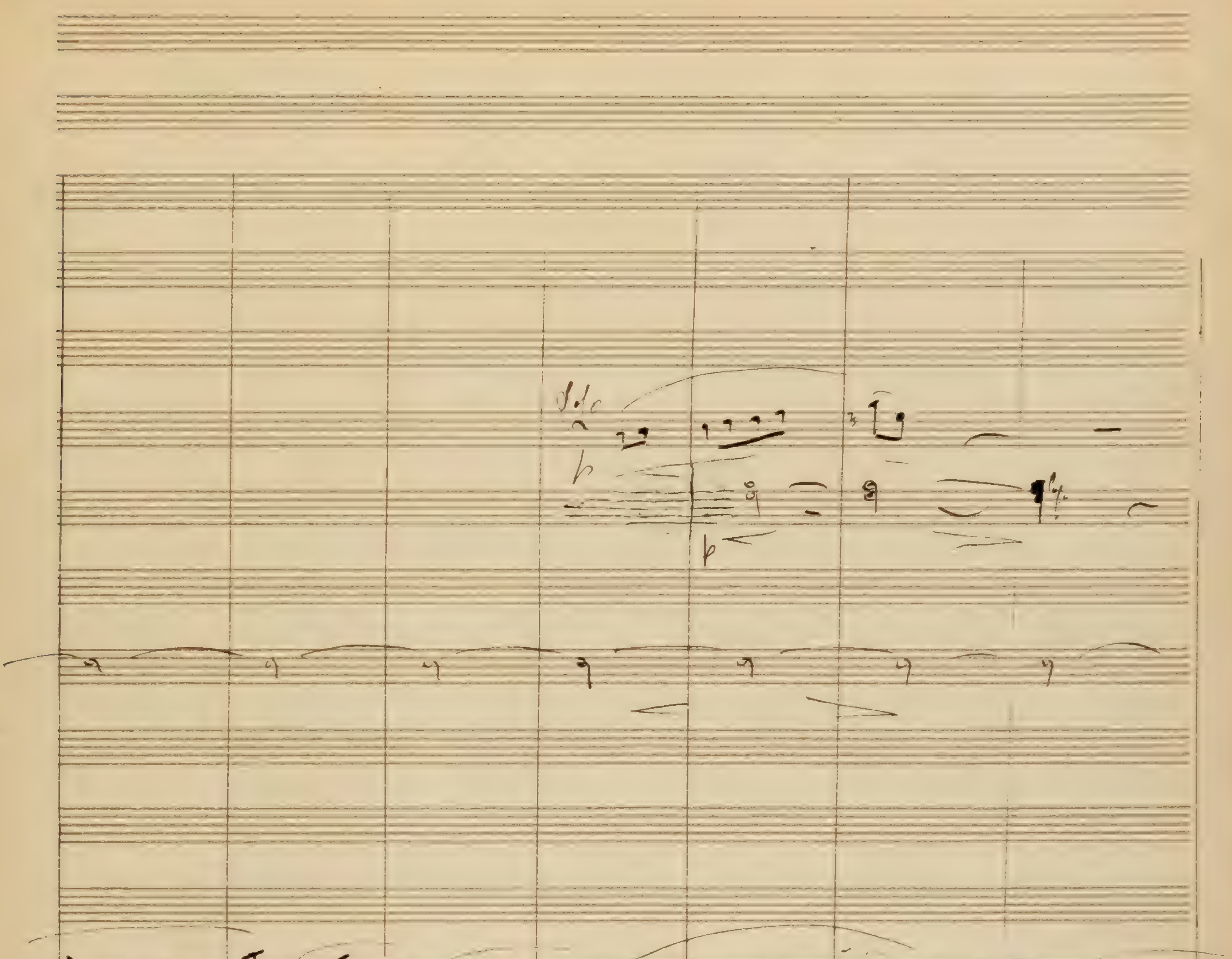

9
10
11
12
13
en fa
en fa
pas
de la jour- nee

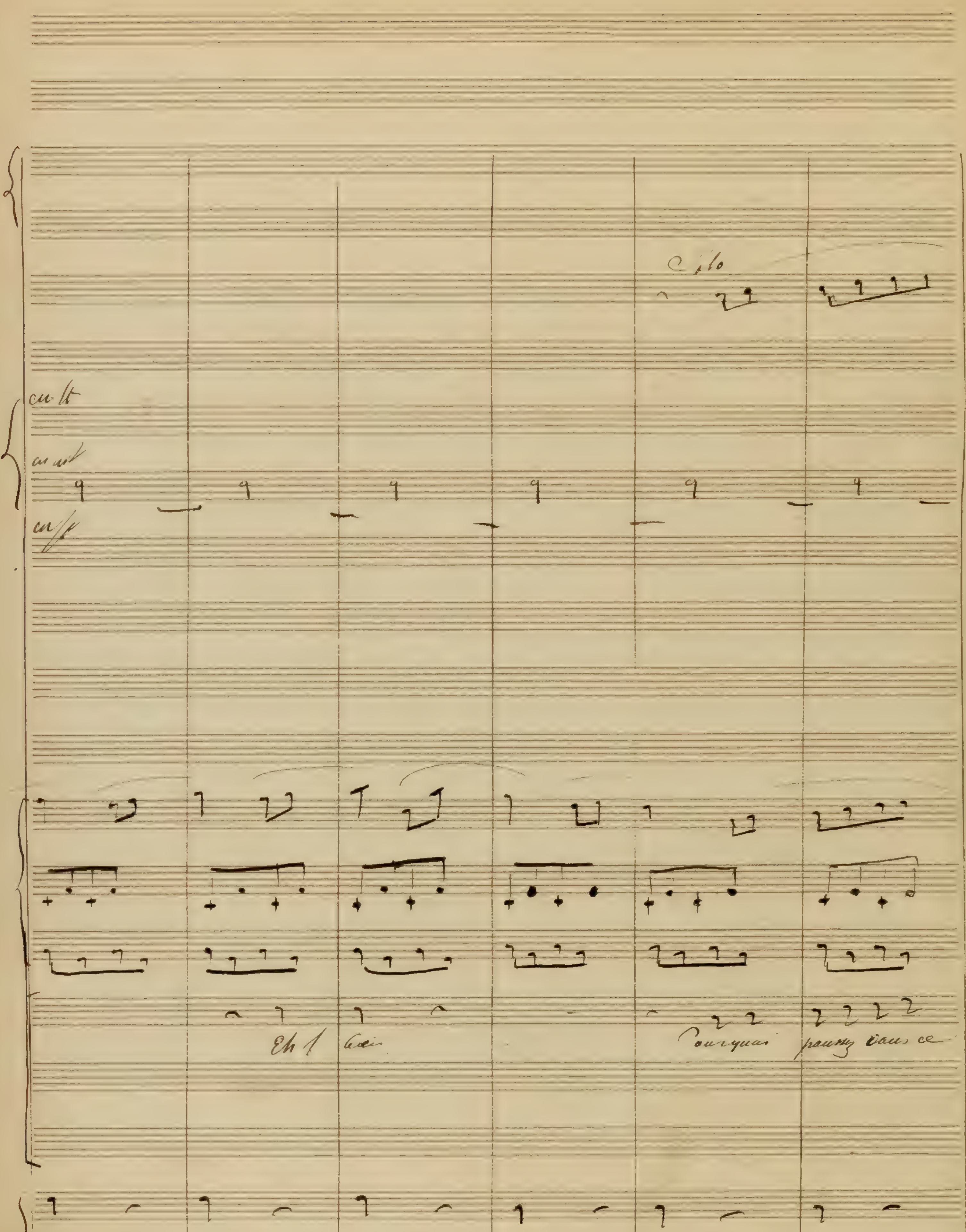

Solo
3e Solo

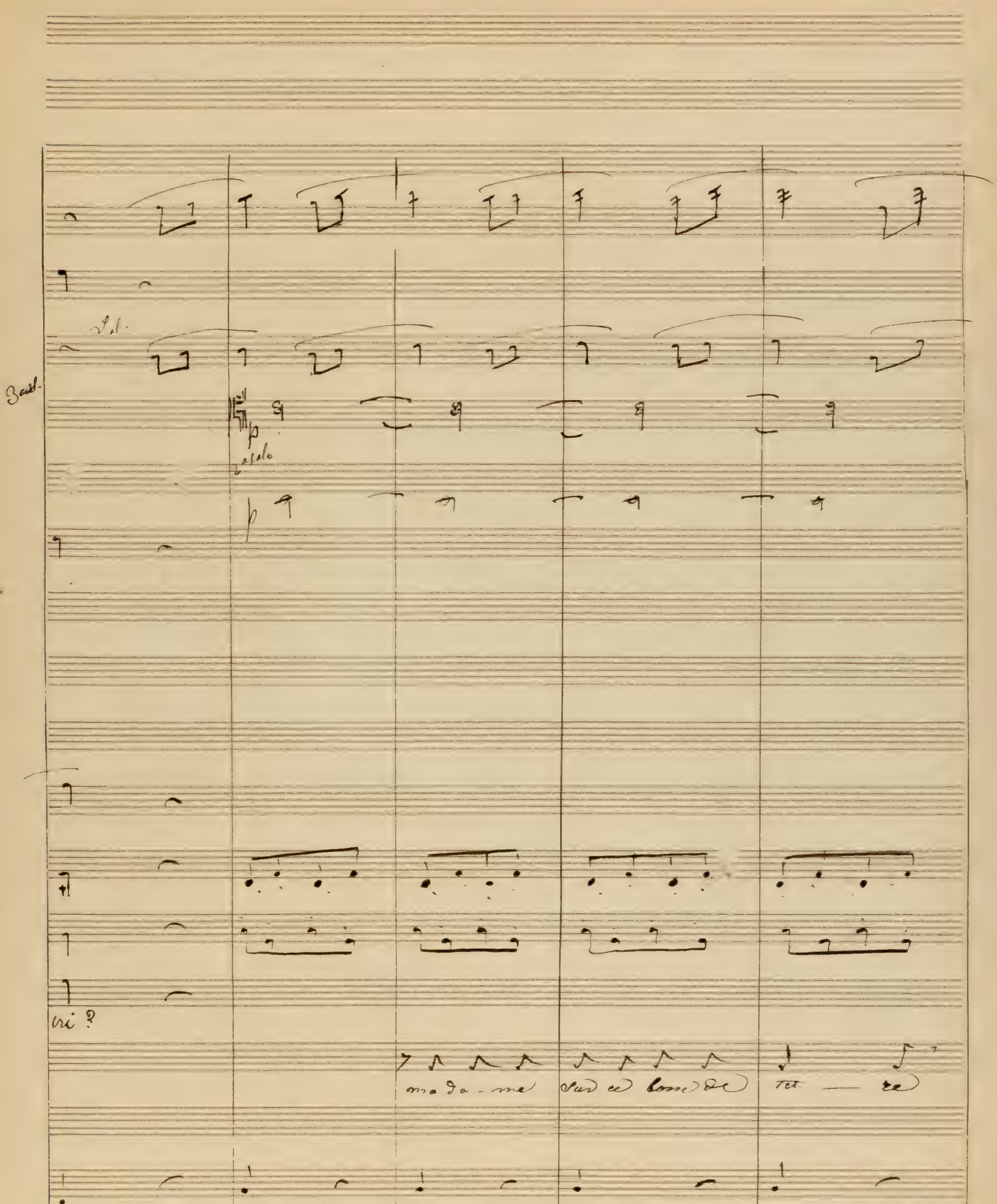

19
20
21
22
23
pas
ar — deurs de — la — Jour — née

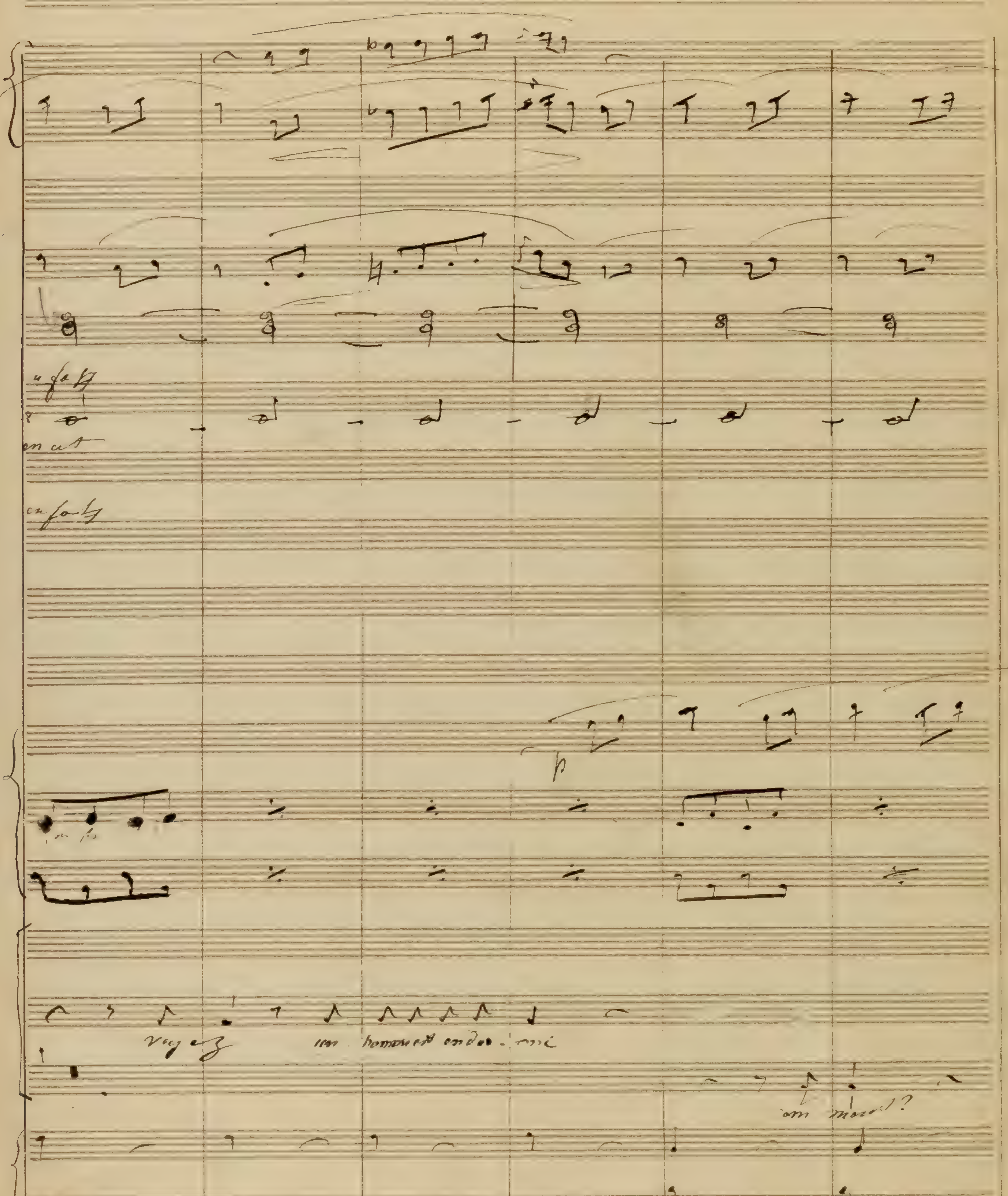

24
25
26
rall
léger

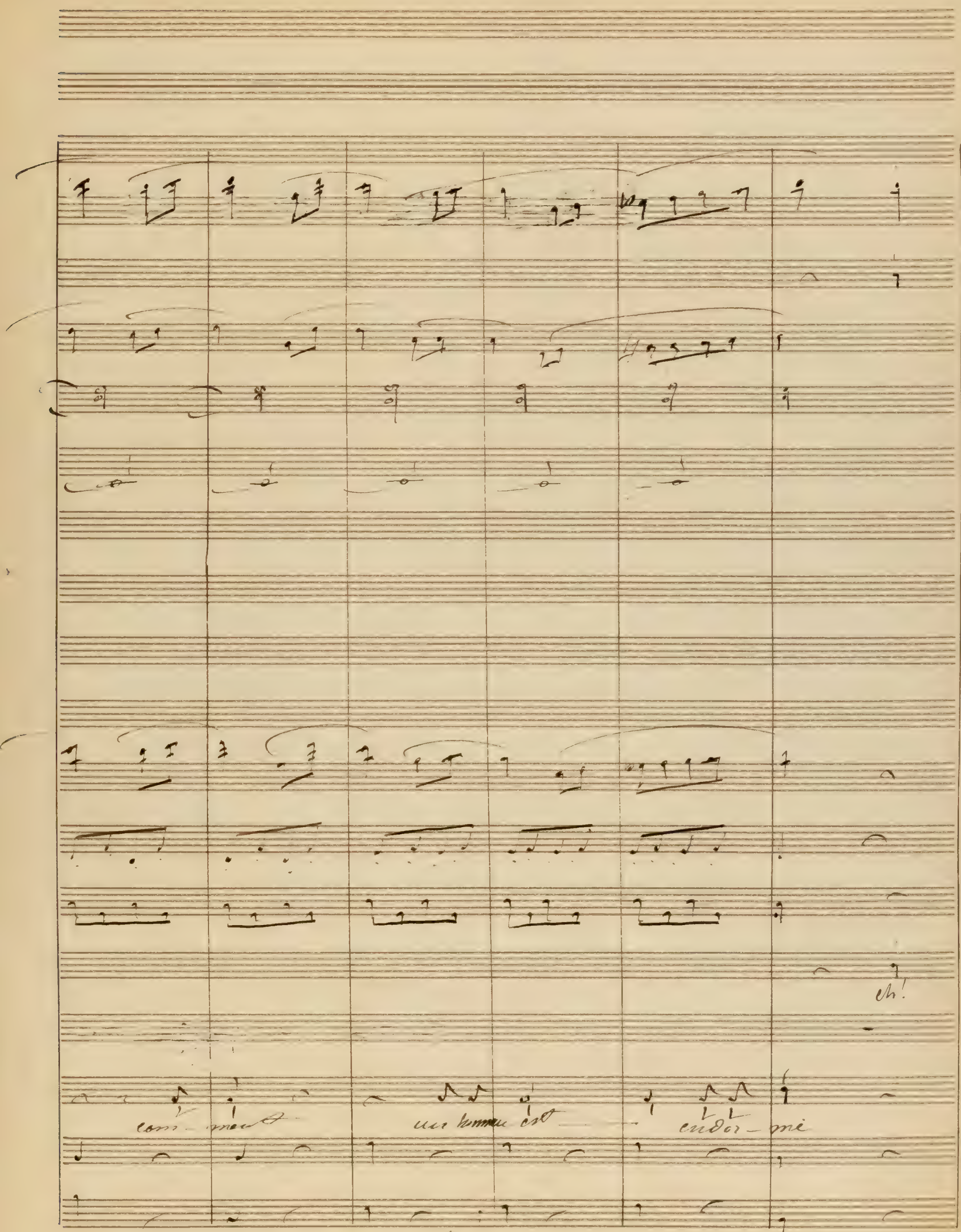

Allegretto
all:
solo
p
pizz

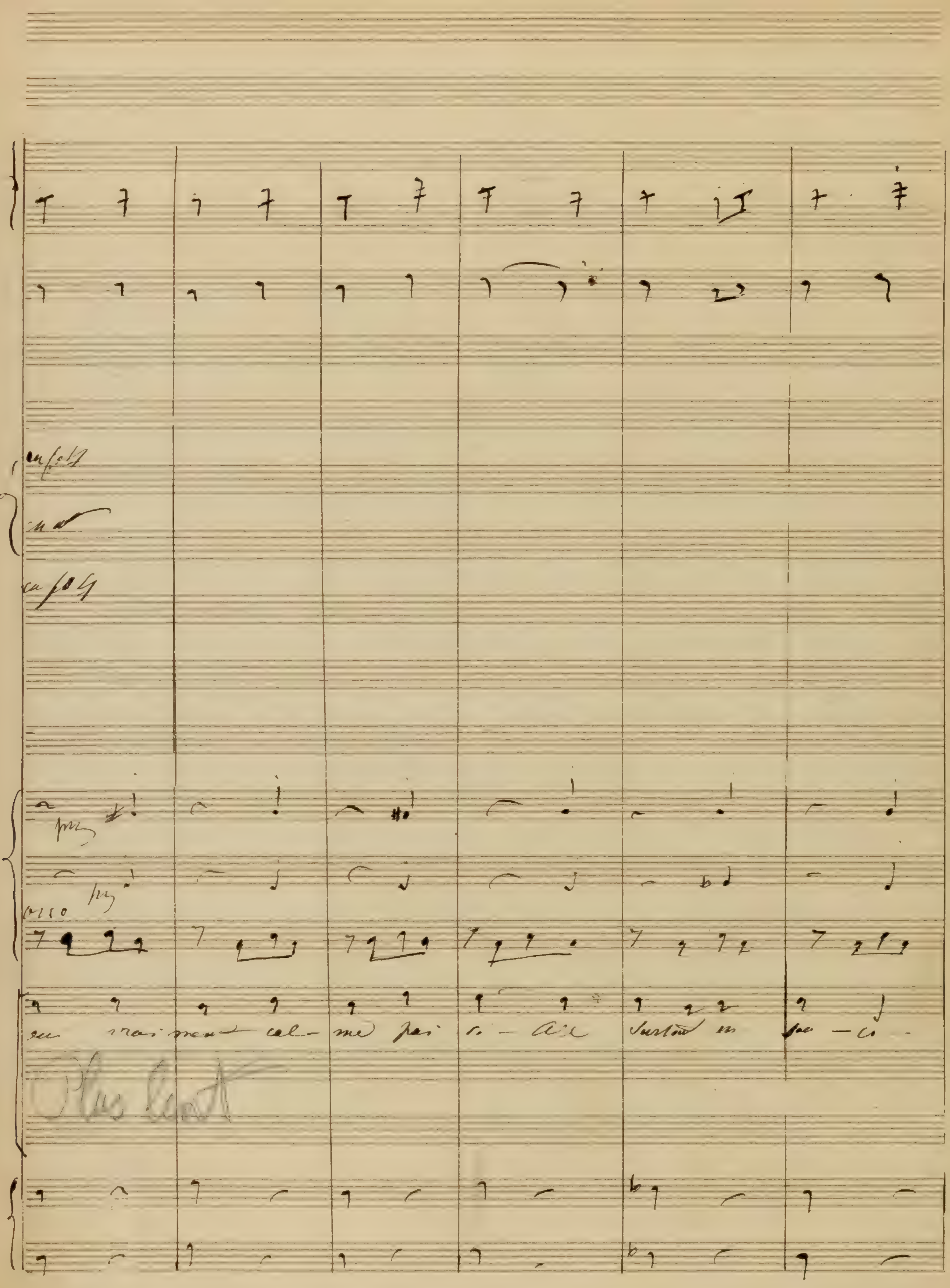

Solo
Willems.
oh!!

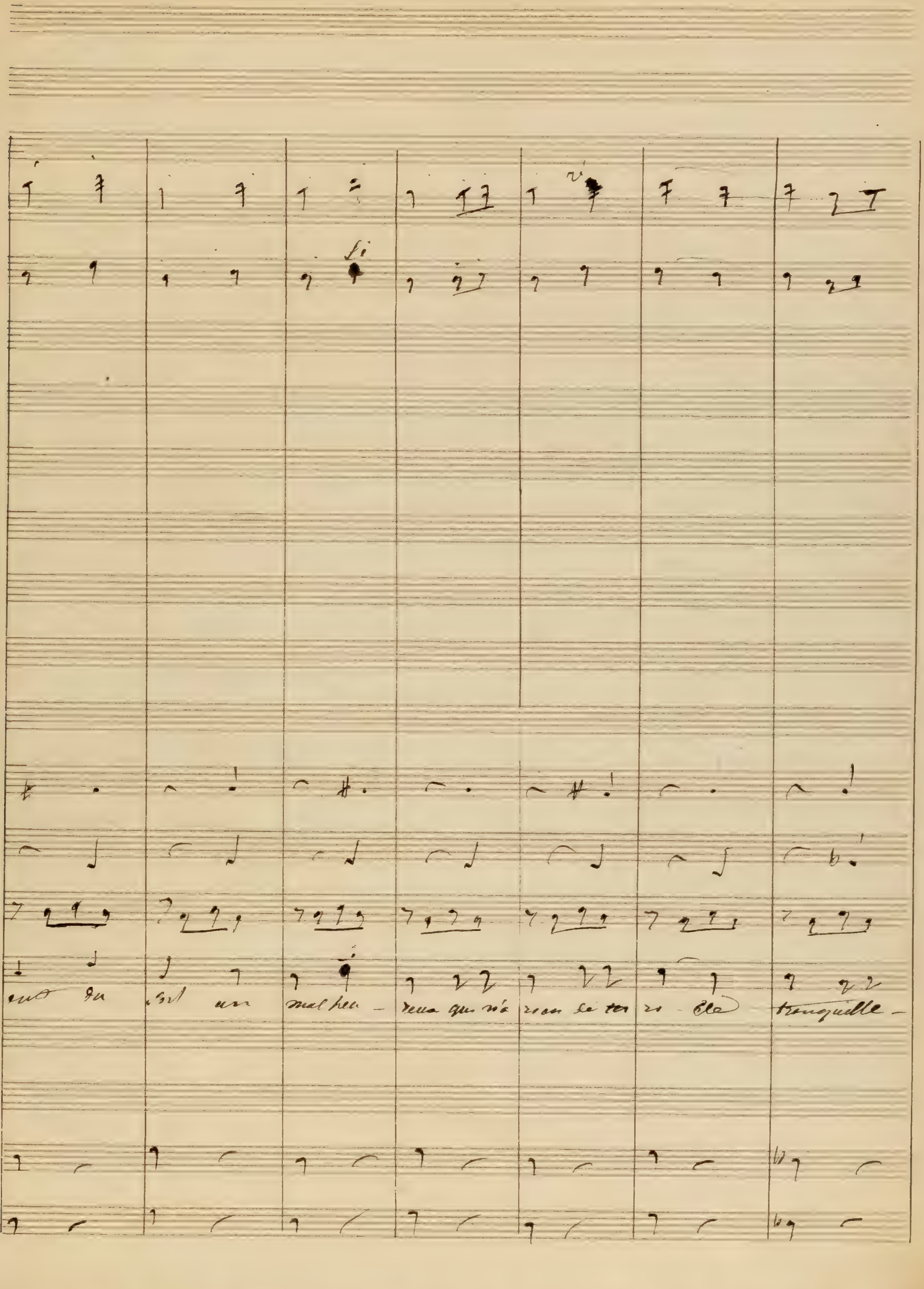

Eh !
Pourquoi

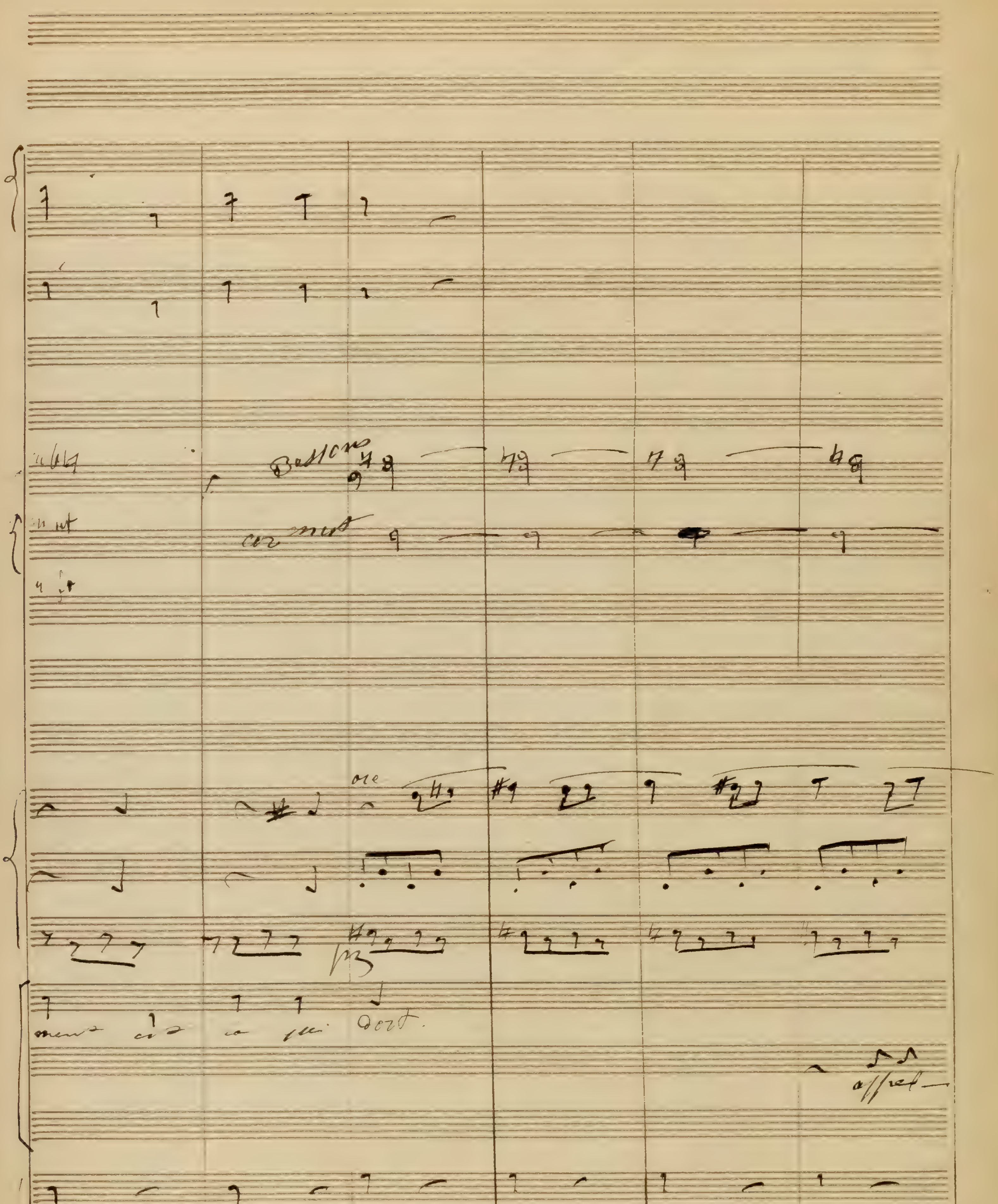

cri ?
ma da - me
ter — re

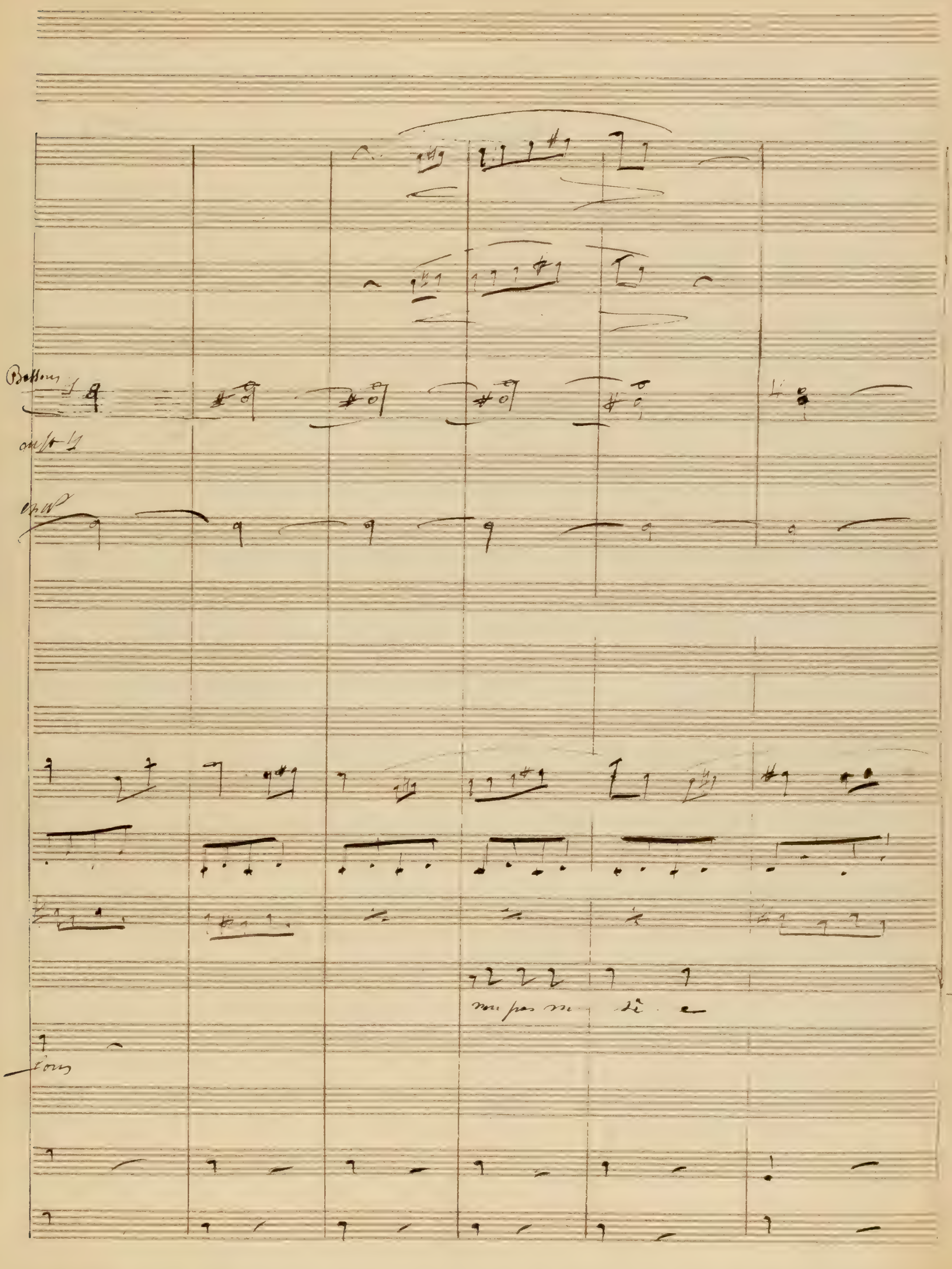

en fa
en ut
en fa
p
voyez un homme endor - mi
un mort?

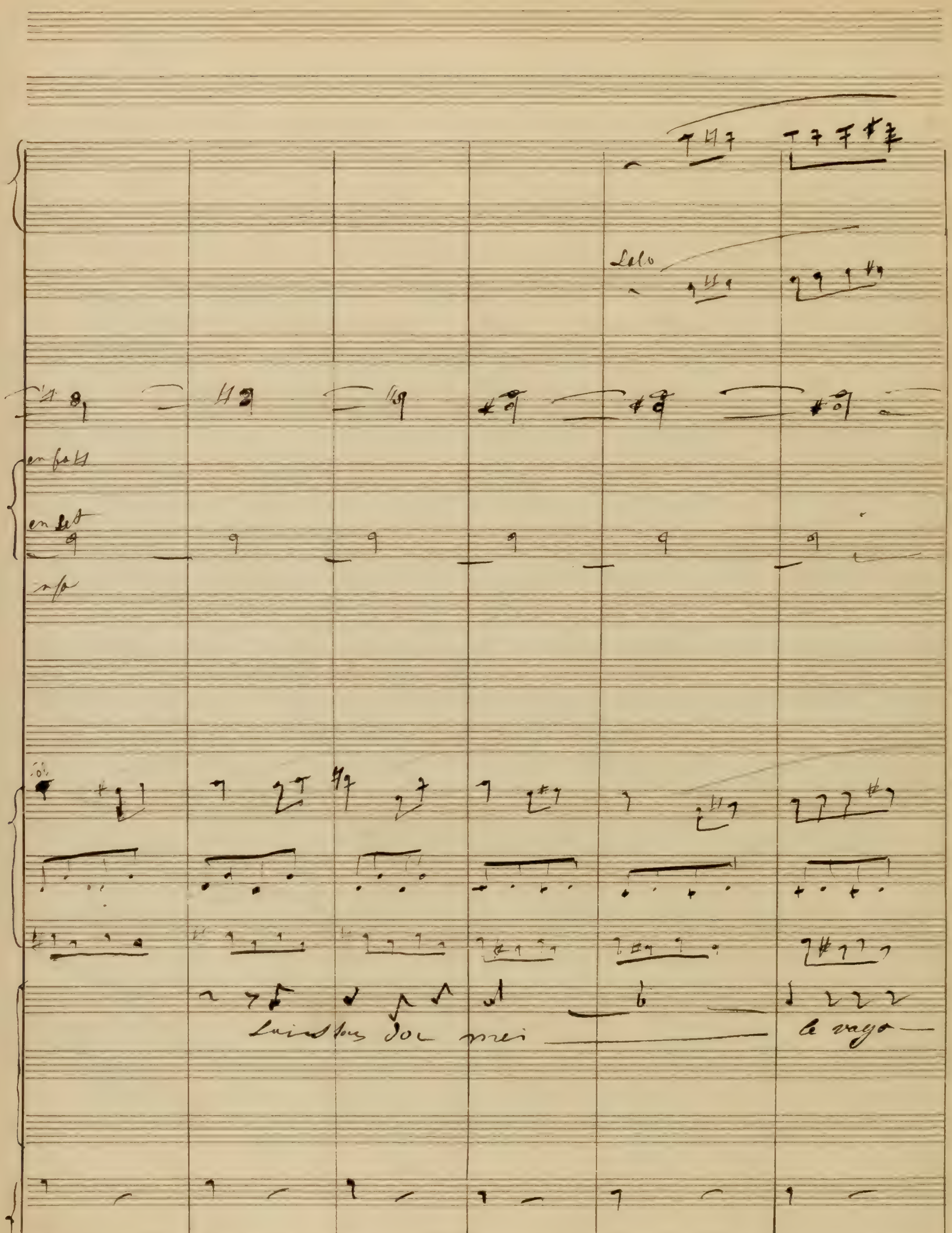

ah!
com- ment
un homme est
endor- mi

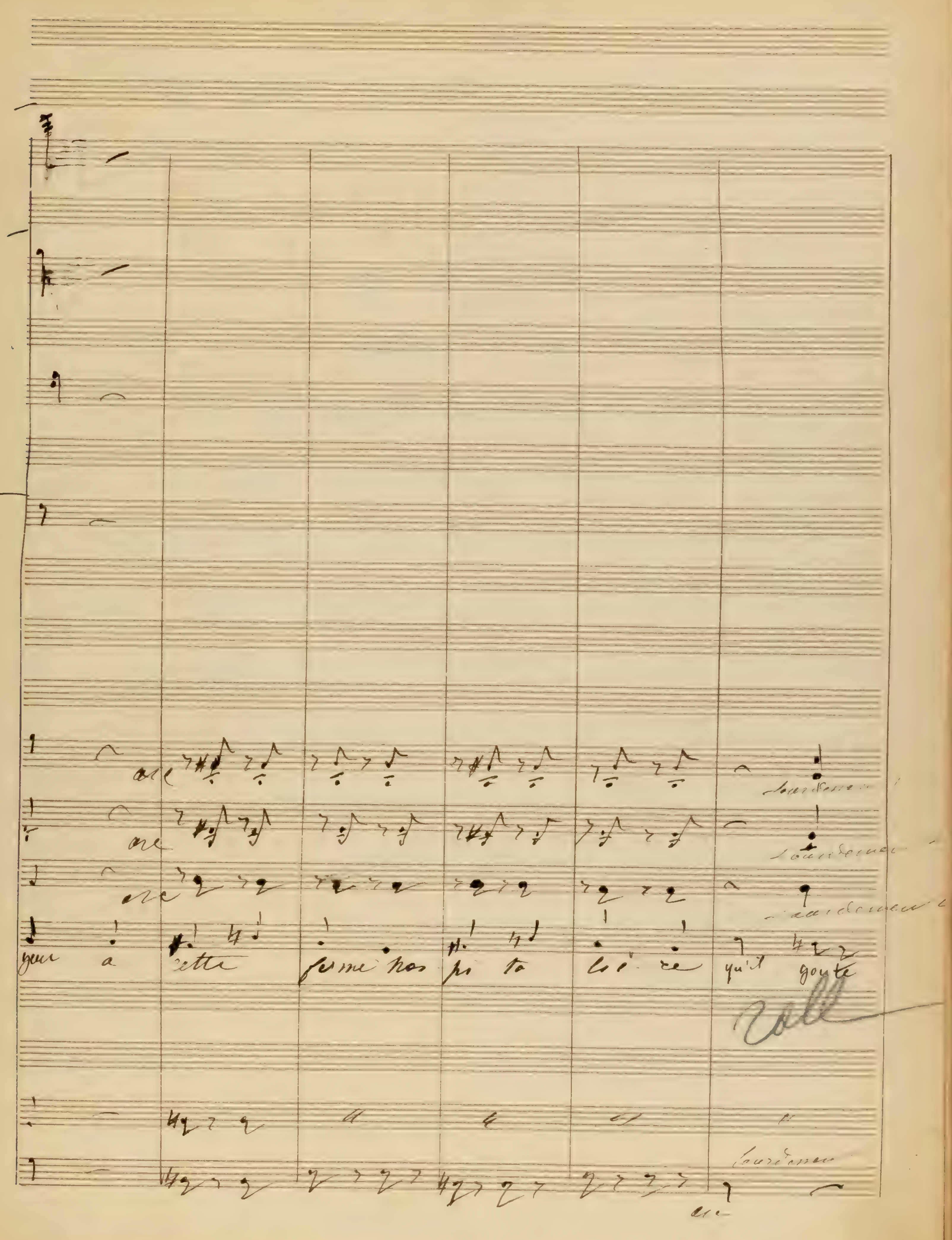

Plus lent

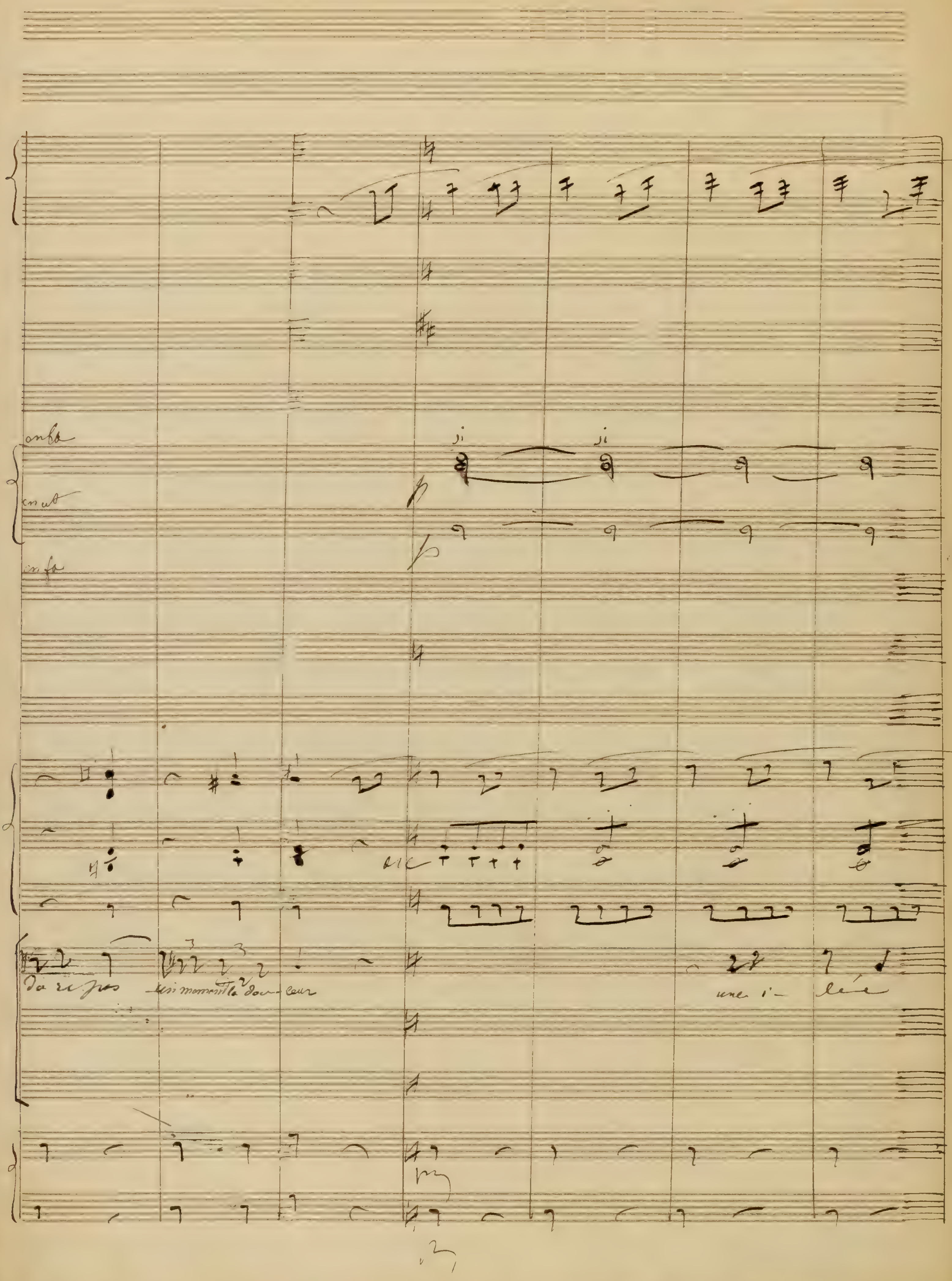

un malheu - reux qui n'a rien de ter - ri - ble tranquille -

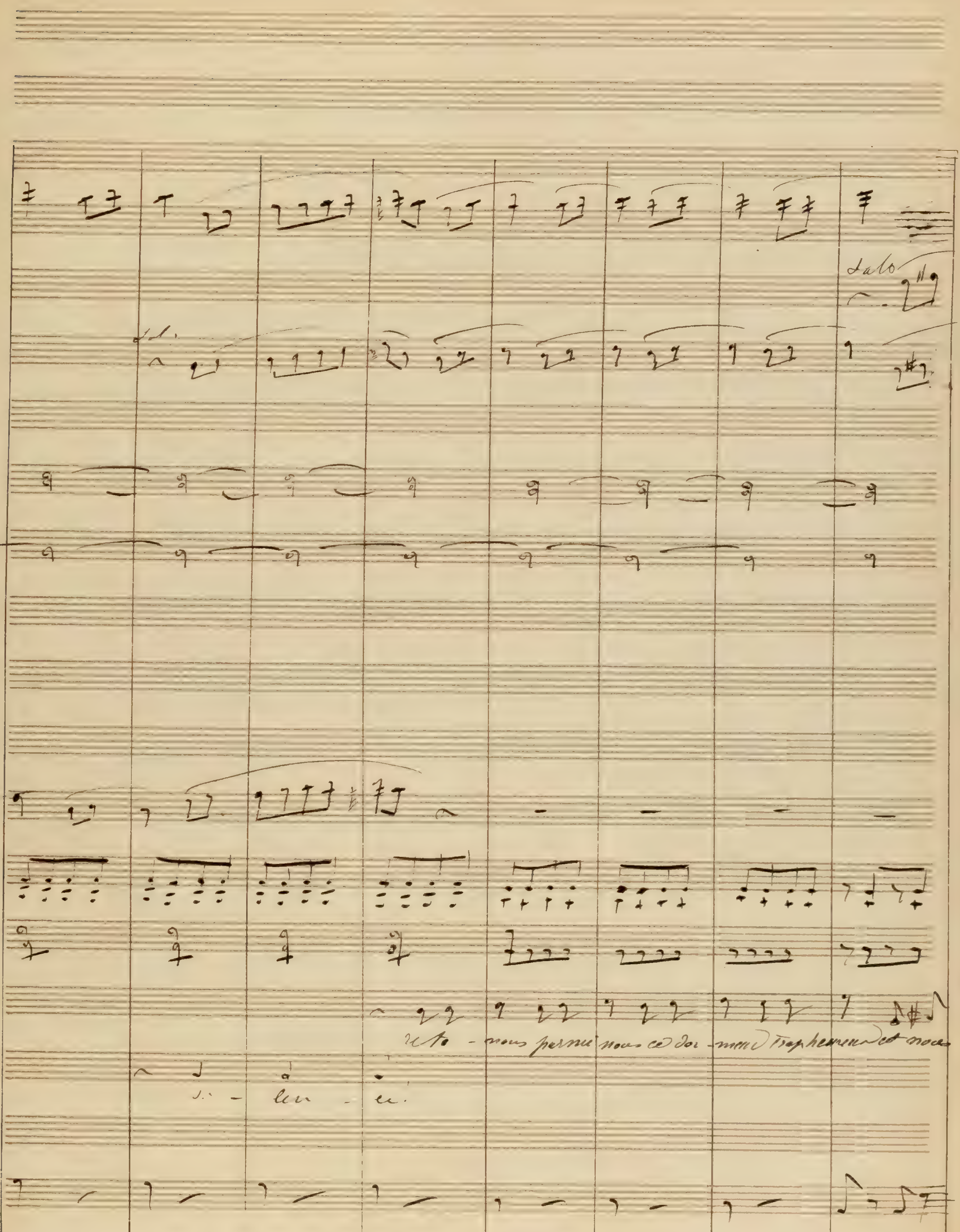

Bassons

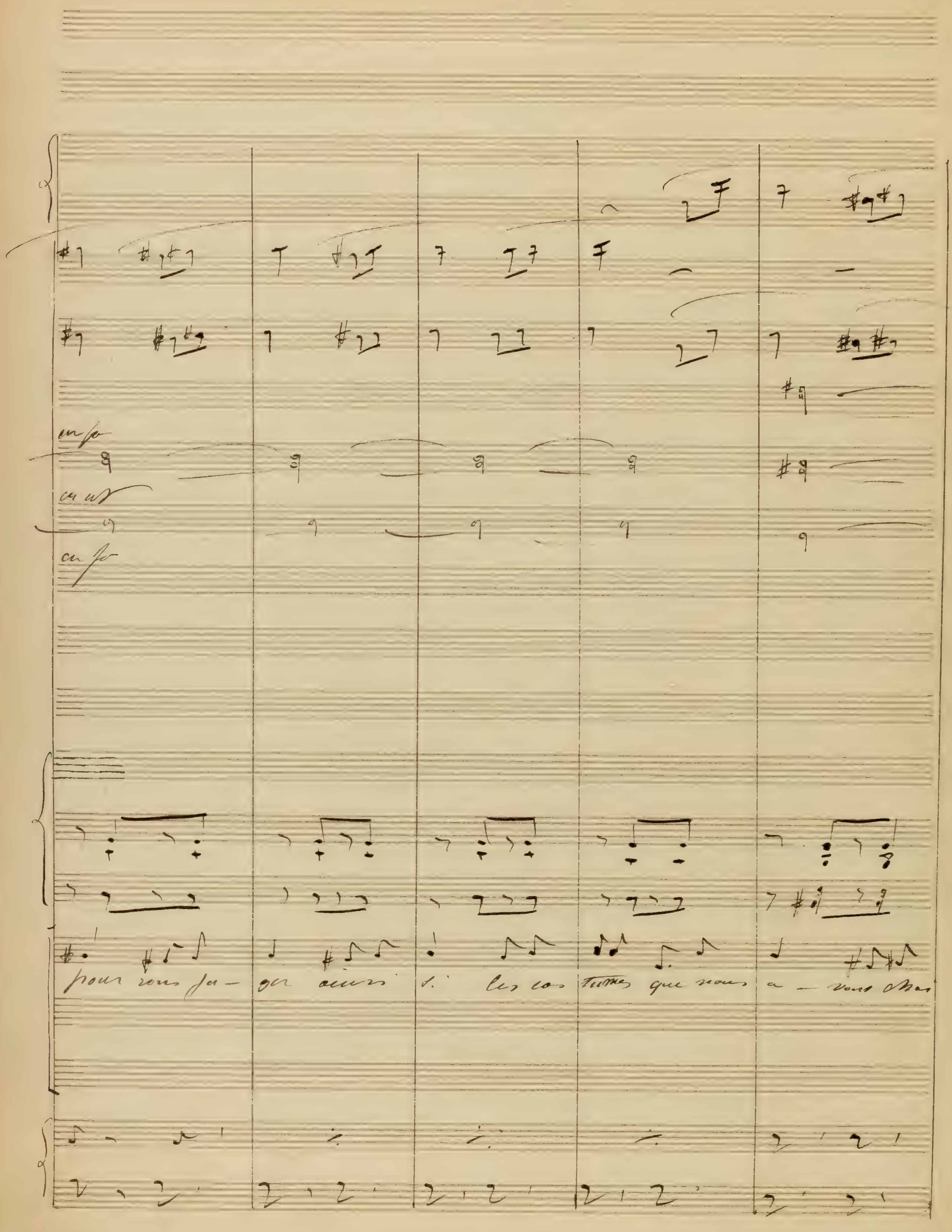

Bassons

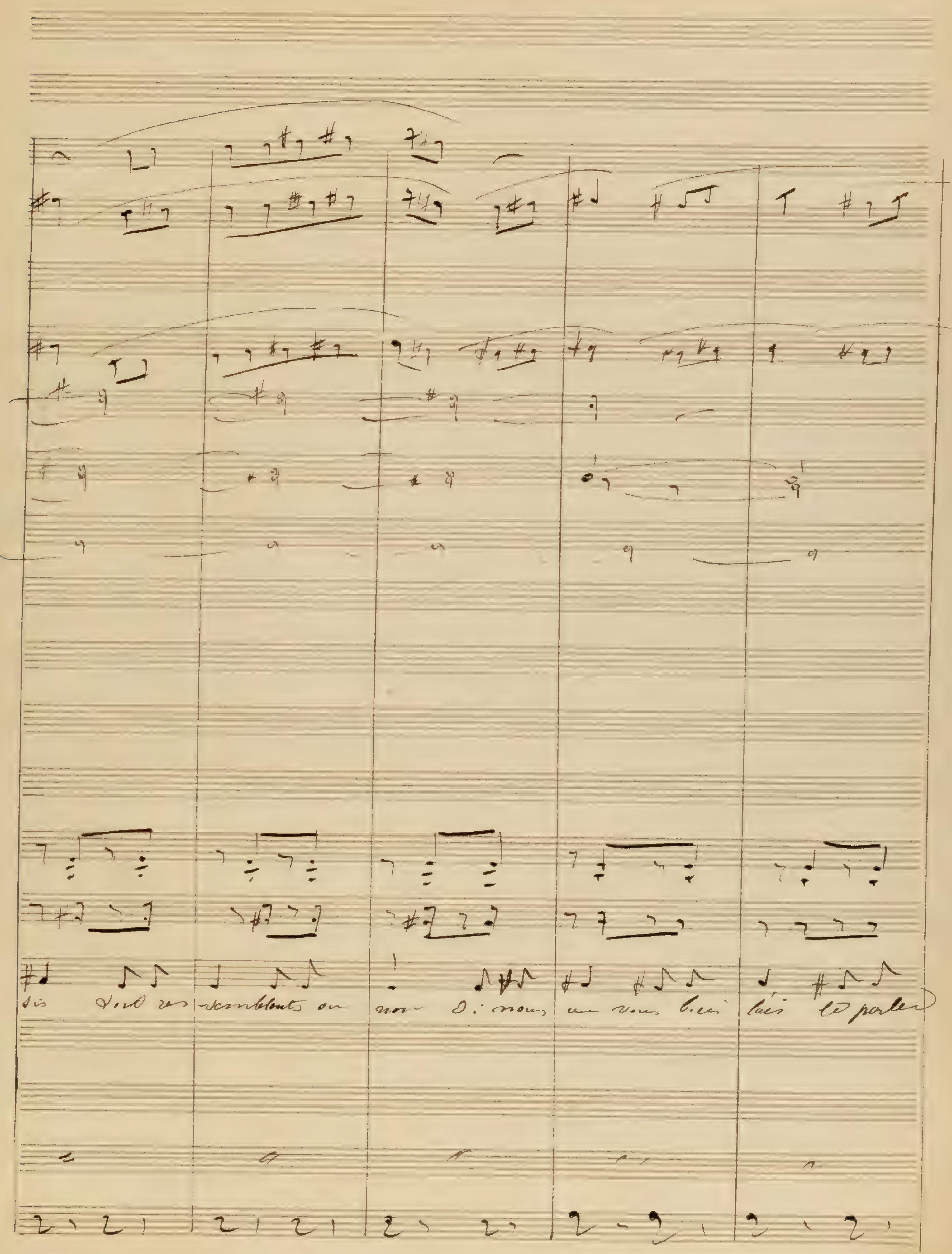

Solo

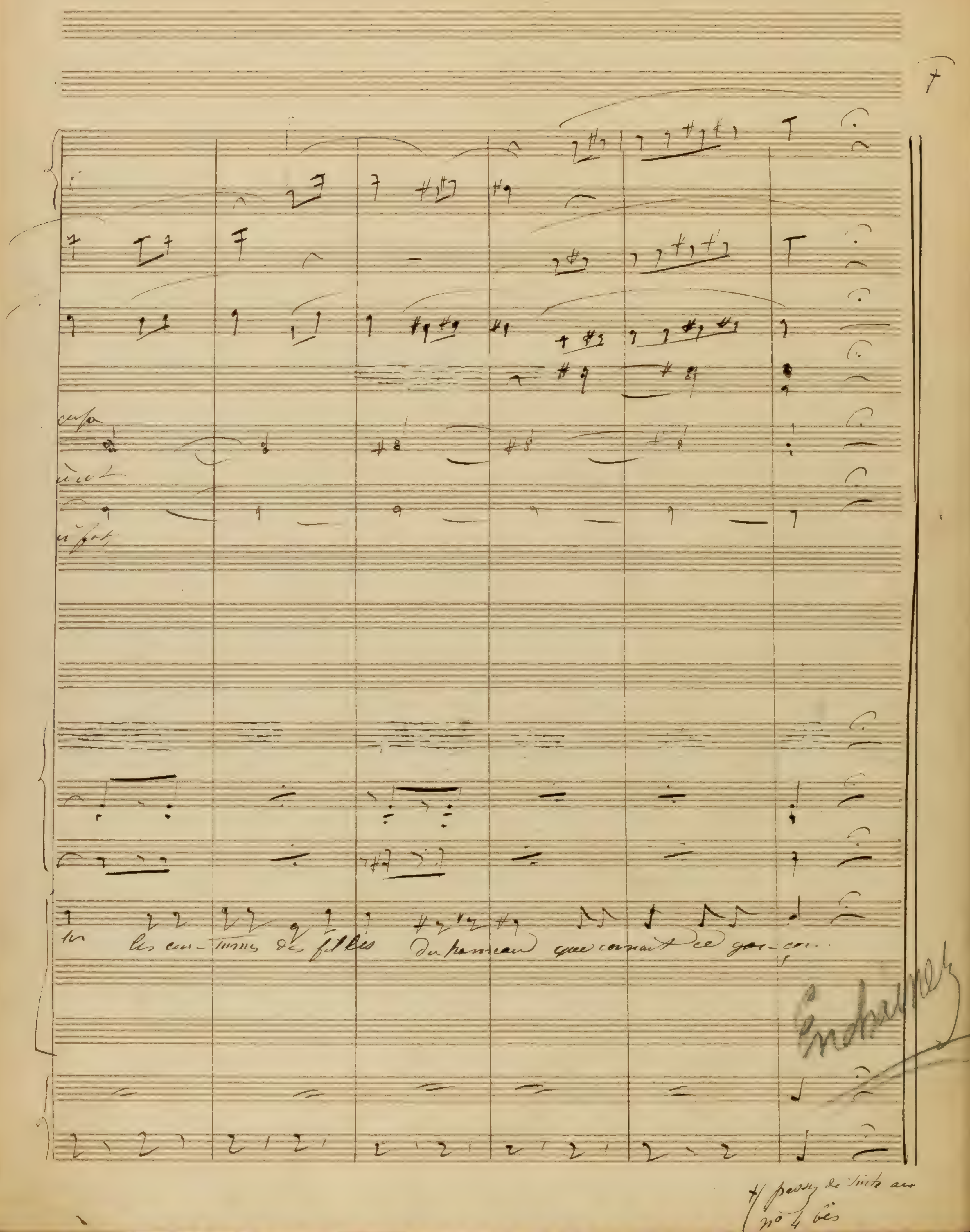

yeux à cette femme non pi tié qu'il goûte
rall


en fa
en ut
en fa
dou- leur
une i-


Solo

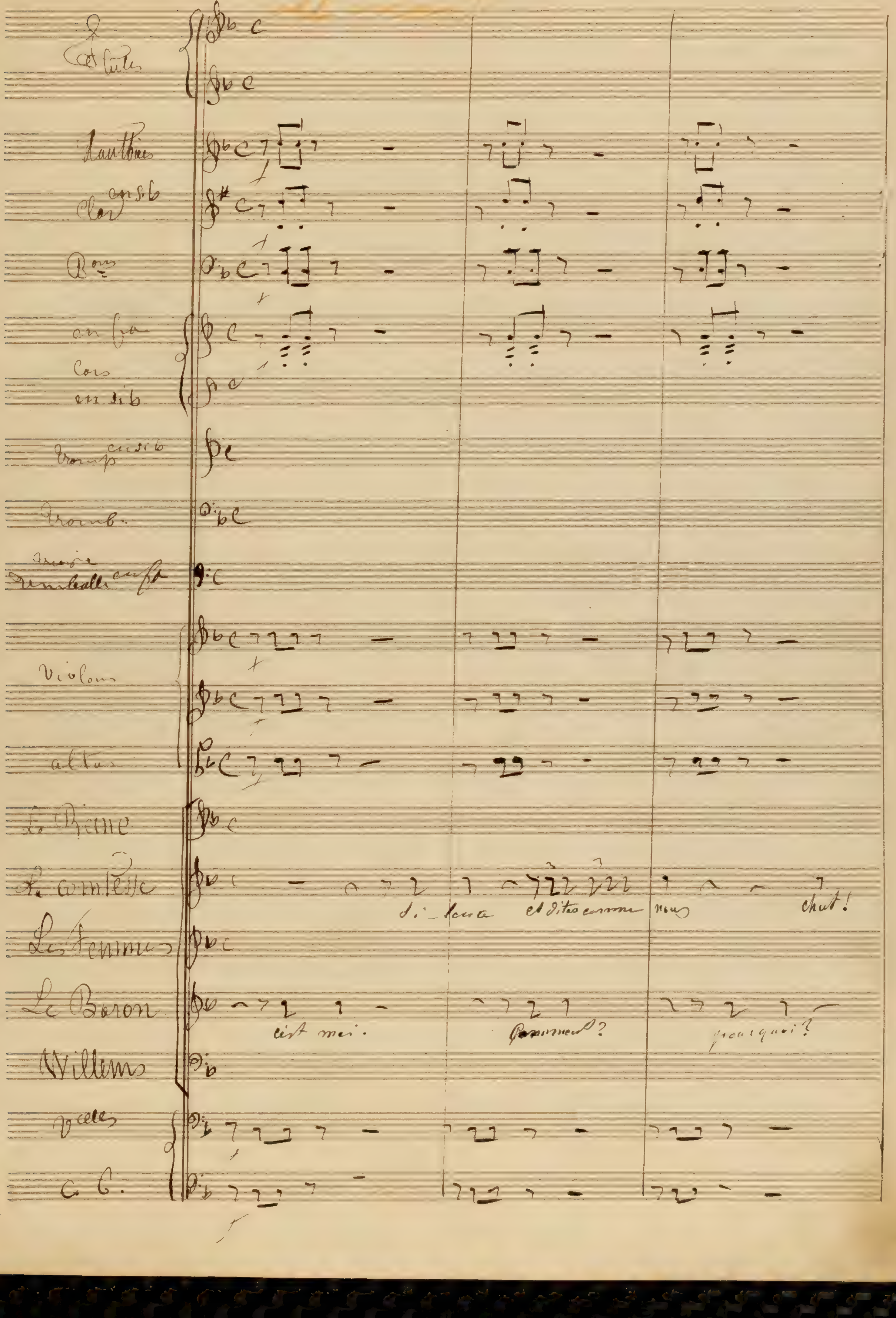

en fa
en ut
en fa
pour vous ju - ger aussi si les cos tumes que nous a - vons chez

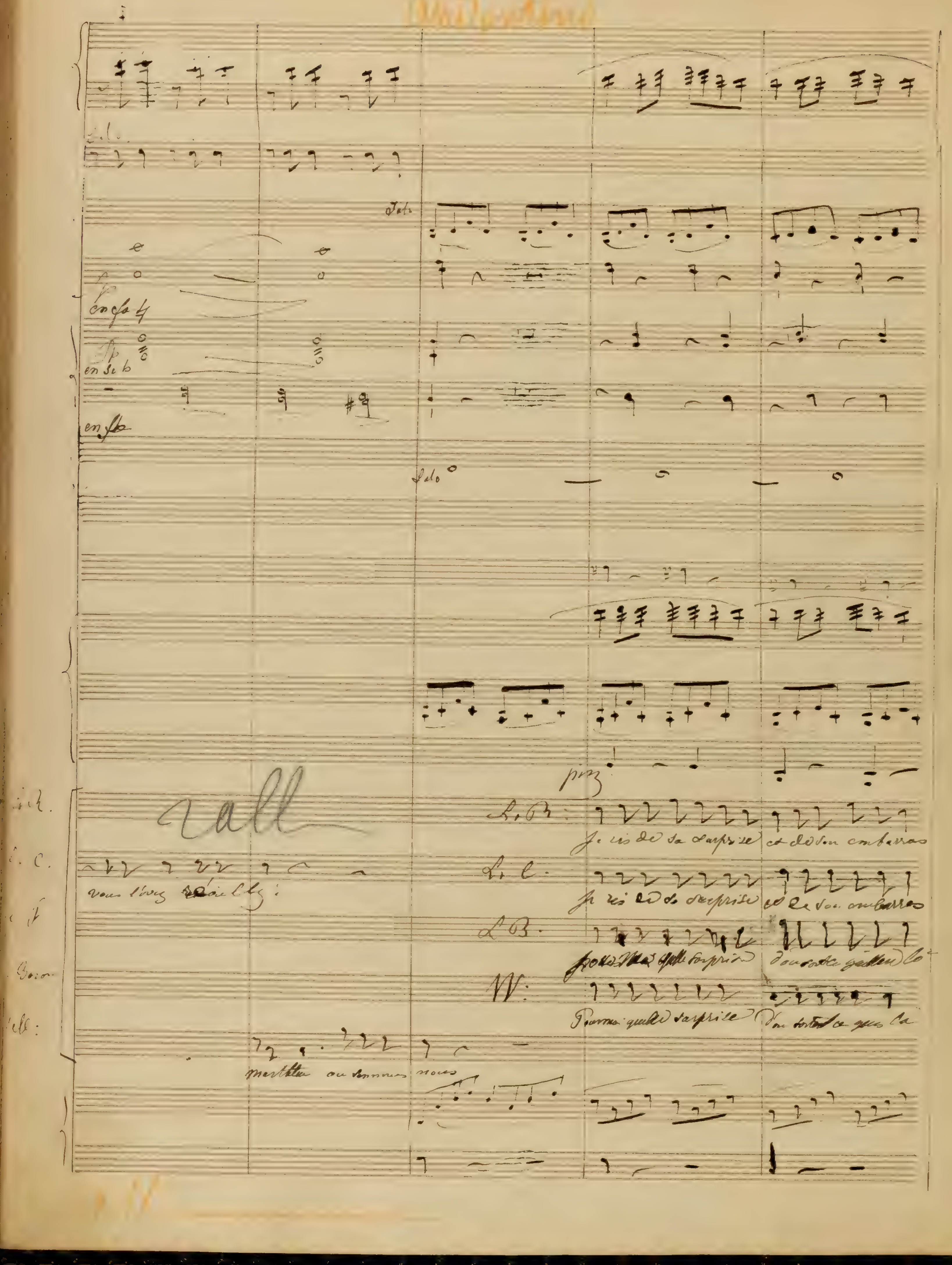

sis dont ces semblants ou non

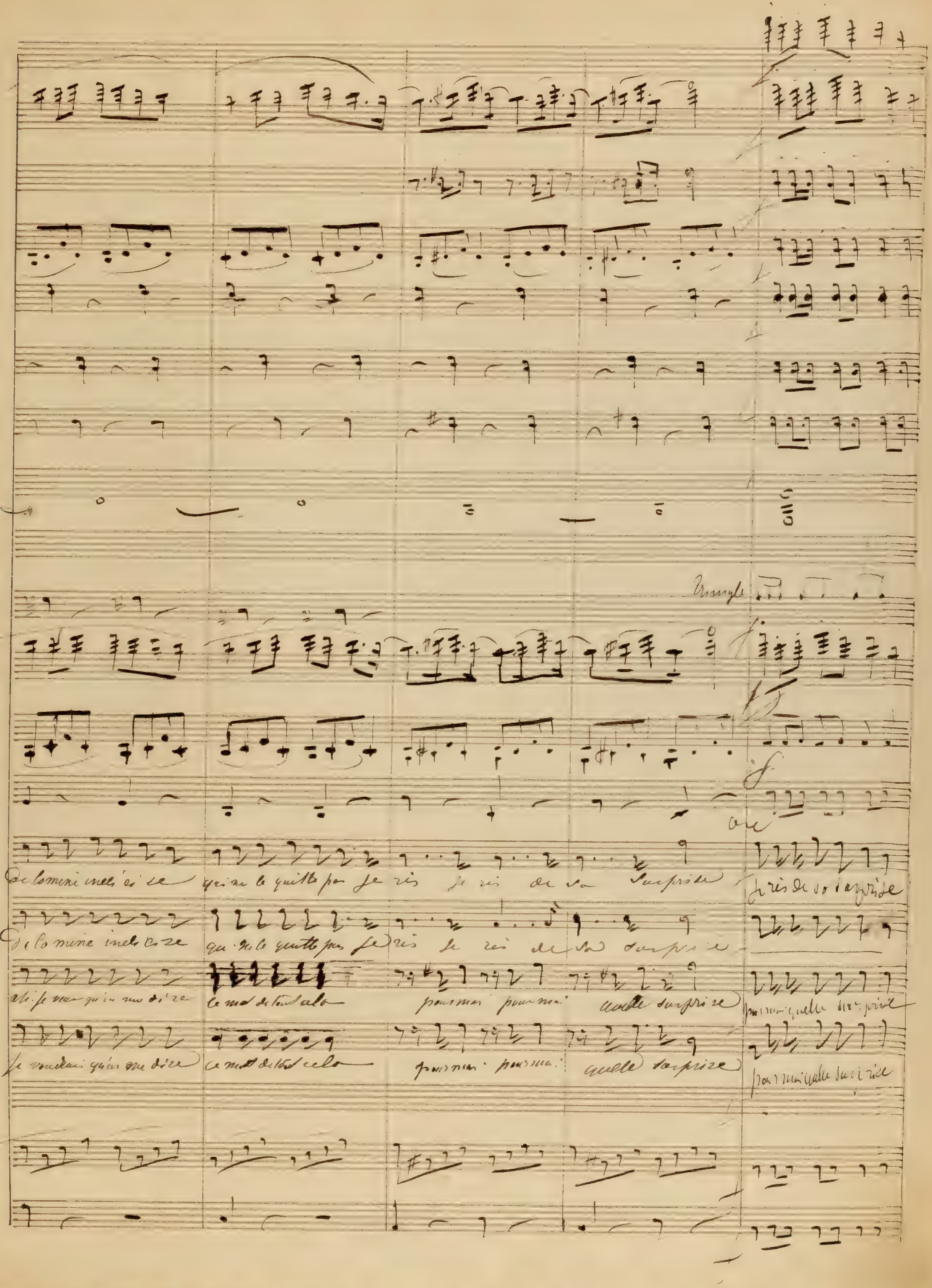


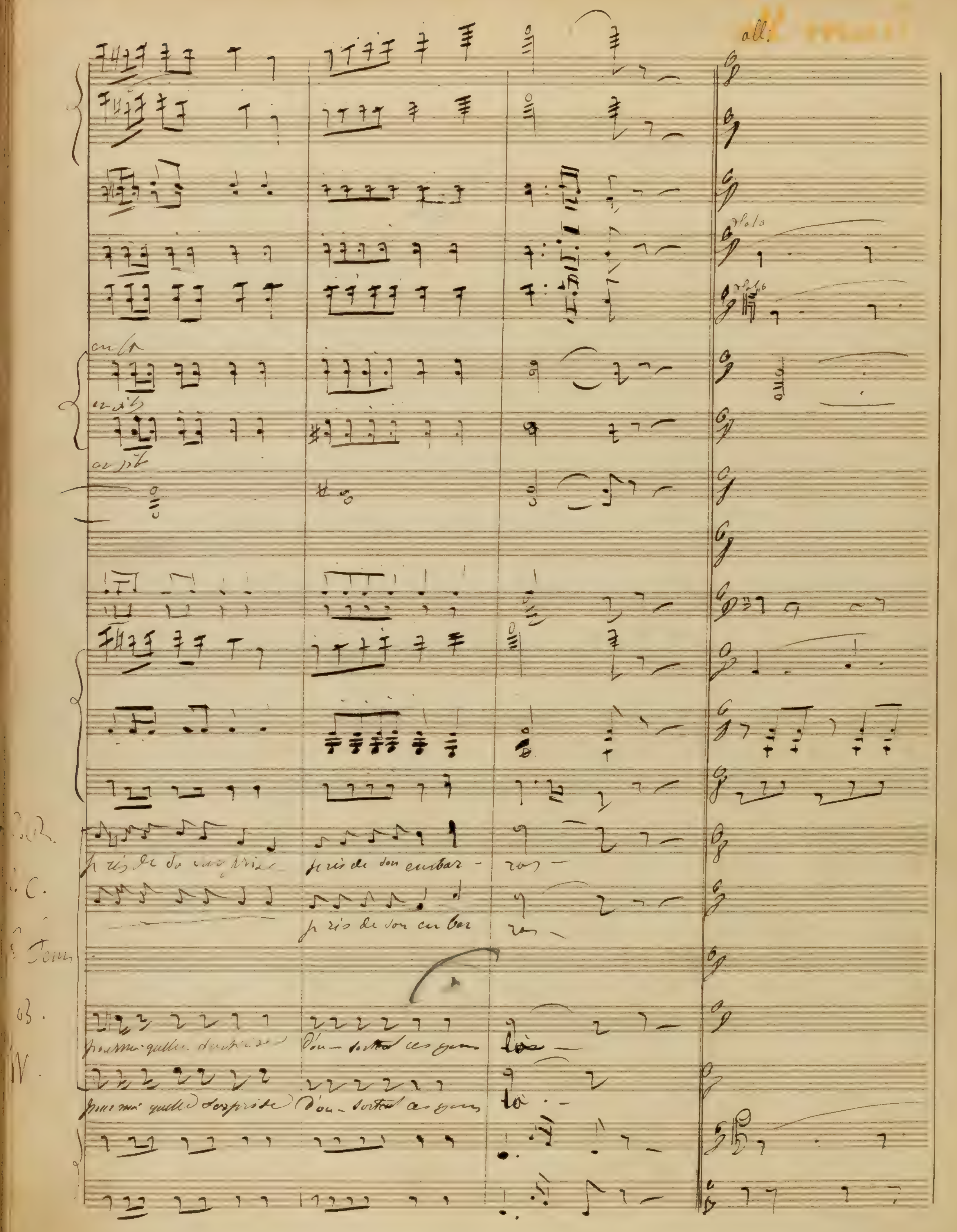
+/ passez de suite au no 4 bis

Scène et ensemble — No 4 bis

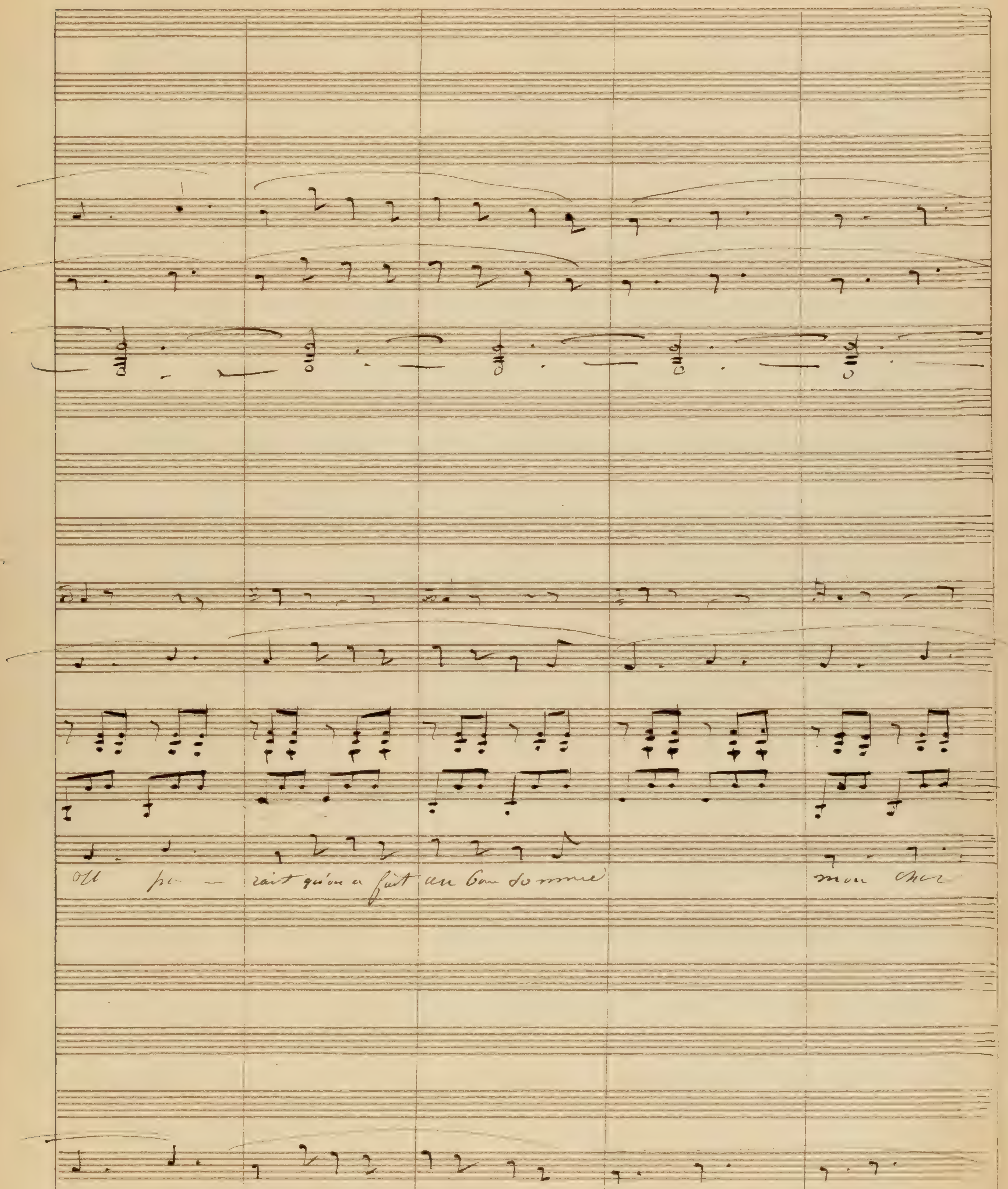


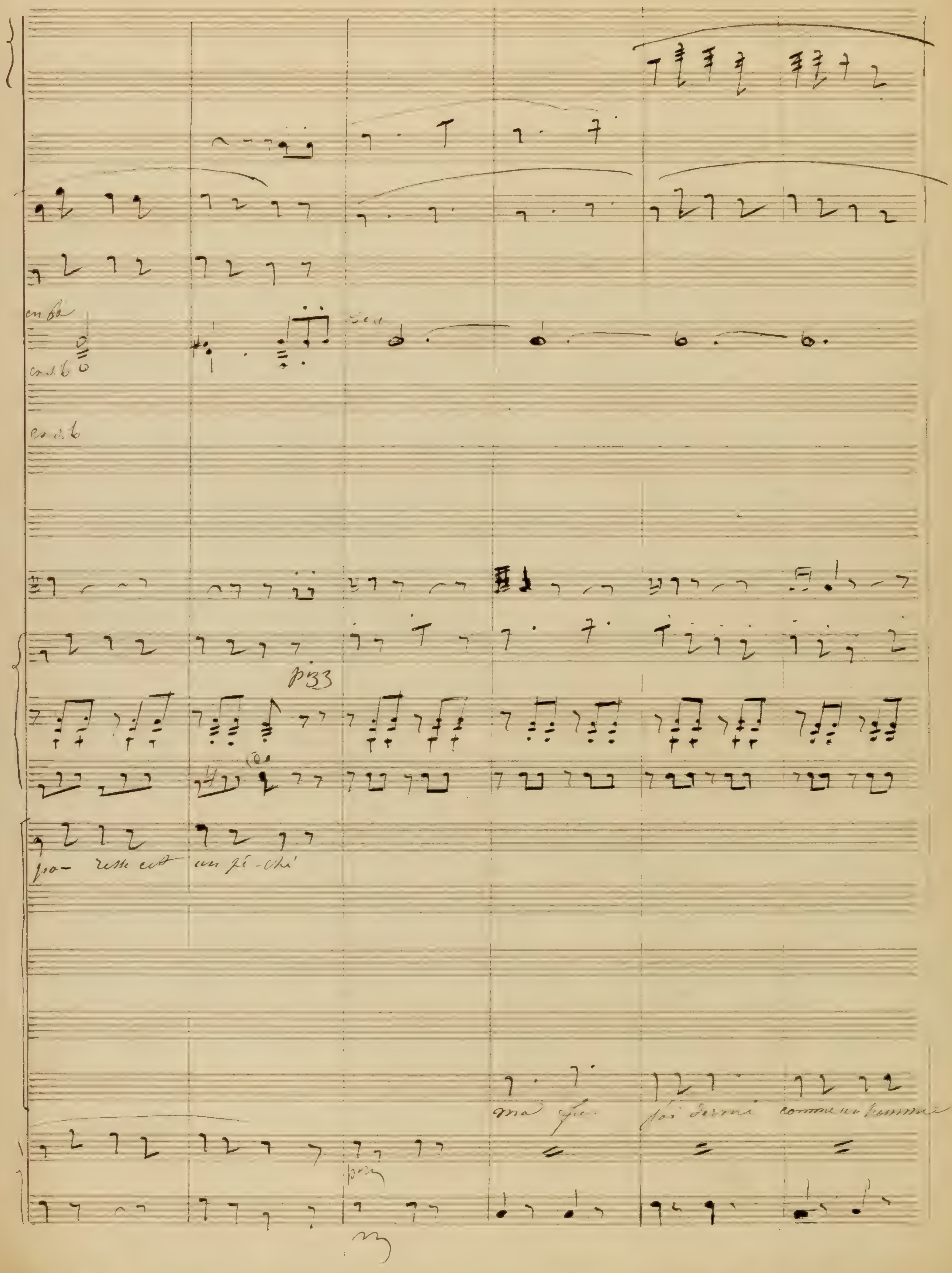

Solo
en fa
en si b
en fa
Solo
pizz
rall
L. B.
Je ris de sa surprise et de son embarras
L. C.
Je ris de sa surprise et de son embarras
L. B.
W.

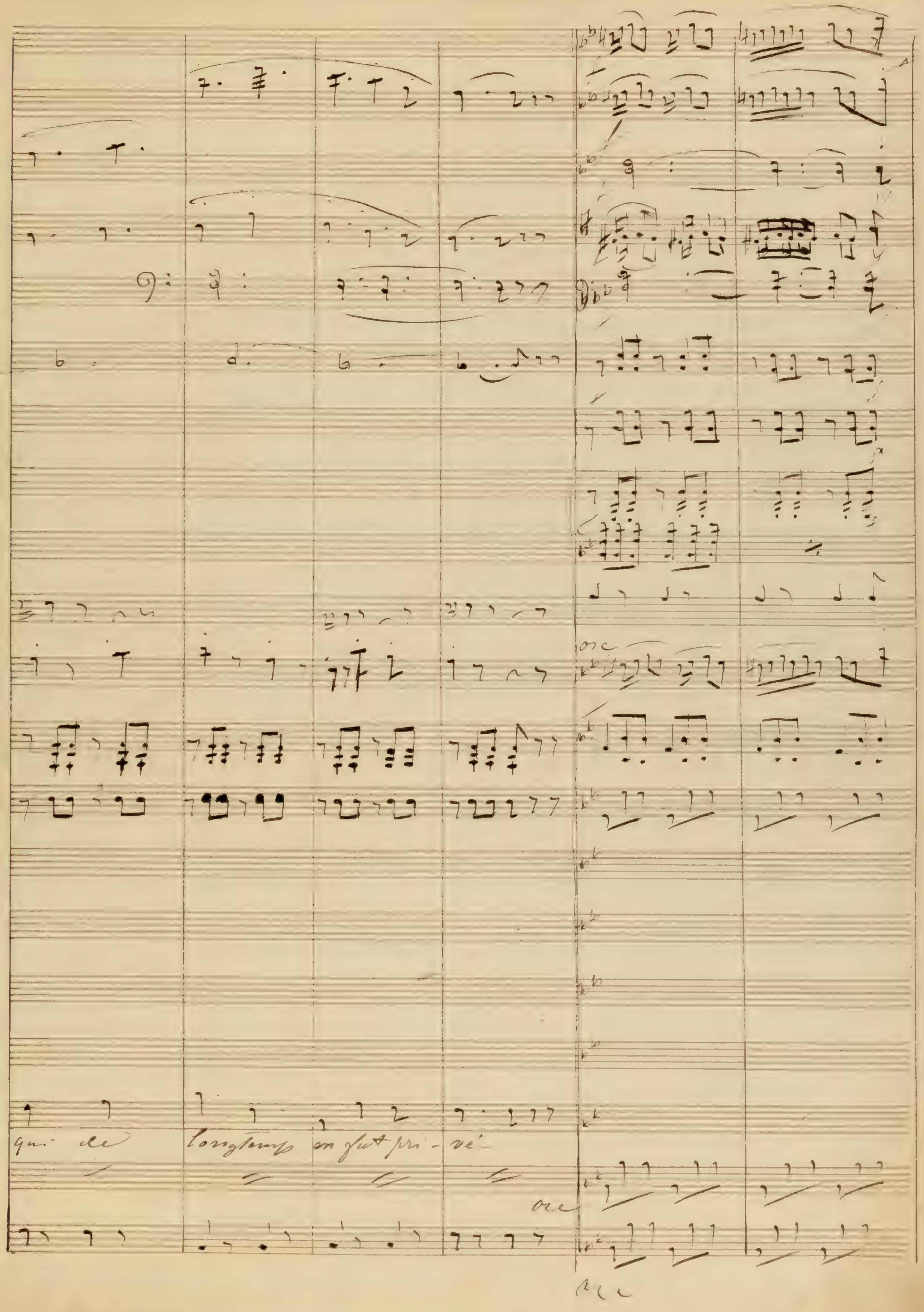

Triangle
je ris de sa surprise
pour moi pour moi quelle surprise
ce mot de tout cela
pour moi pour moi quelle surprise

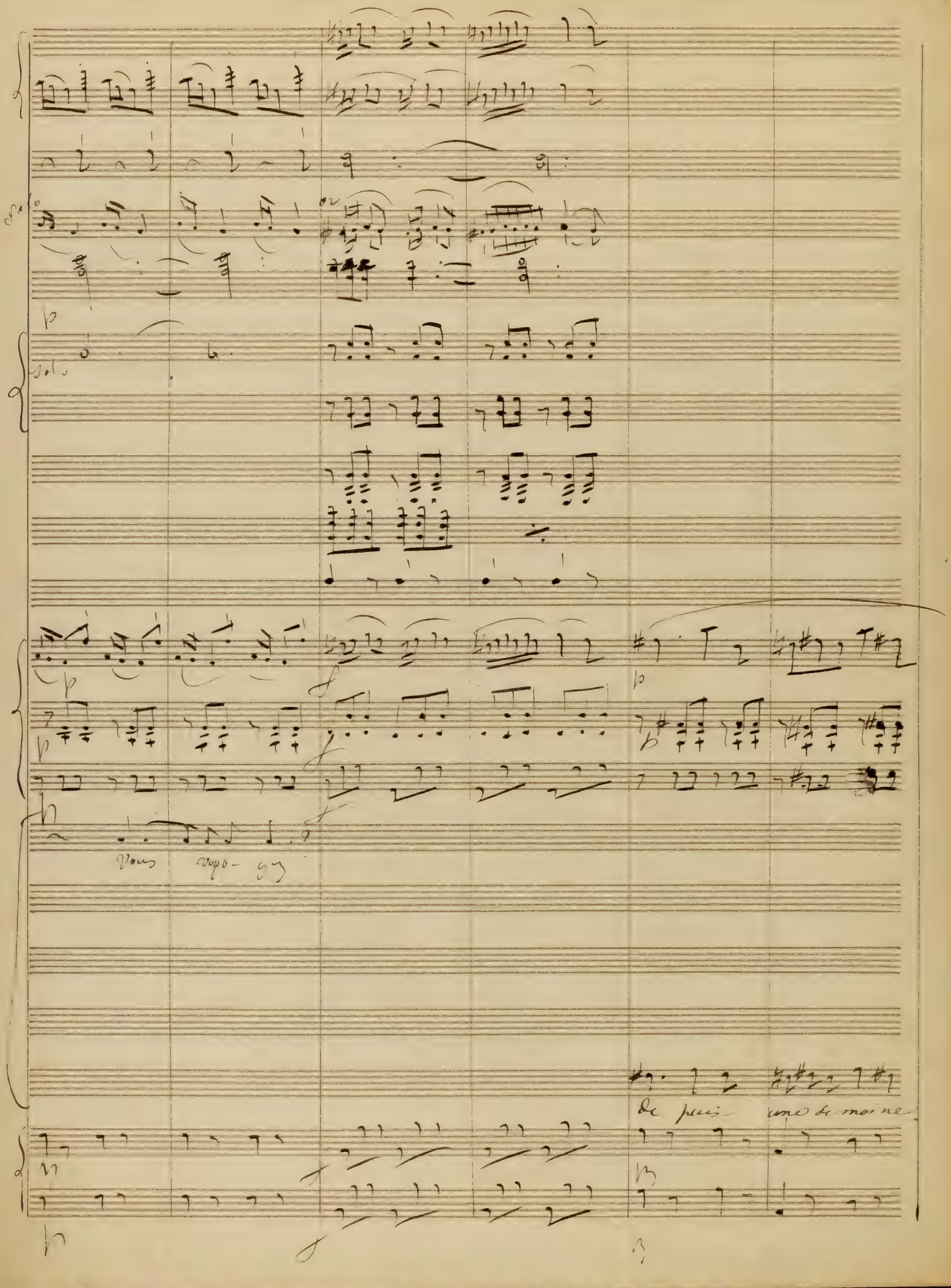


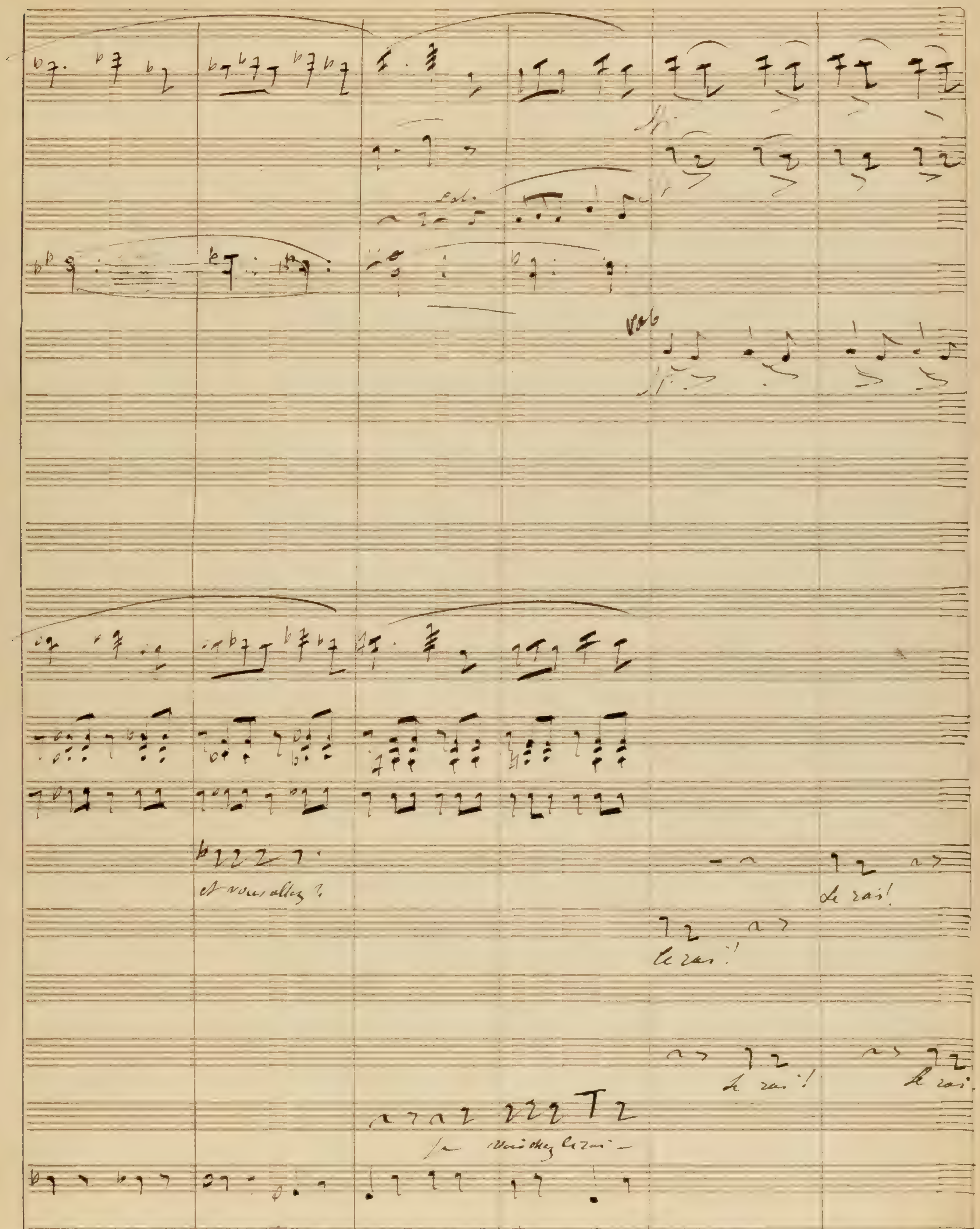
All:
Solo
je ris de son embar -
ros -
je ris de son embar
ros -
d'ou - sortent ces gens
lòs -
pour moi quelle surprise d'ou - sortent ces gens
lò -

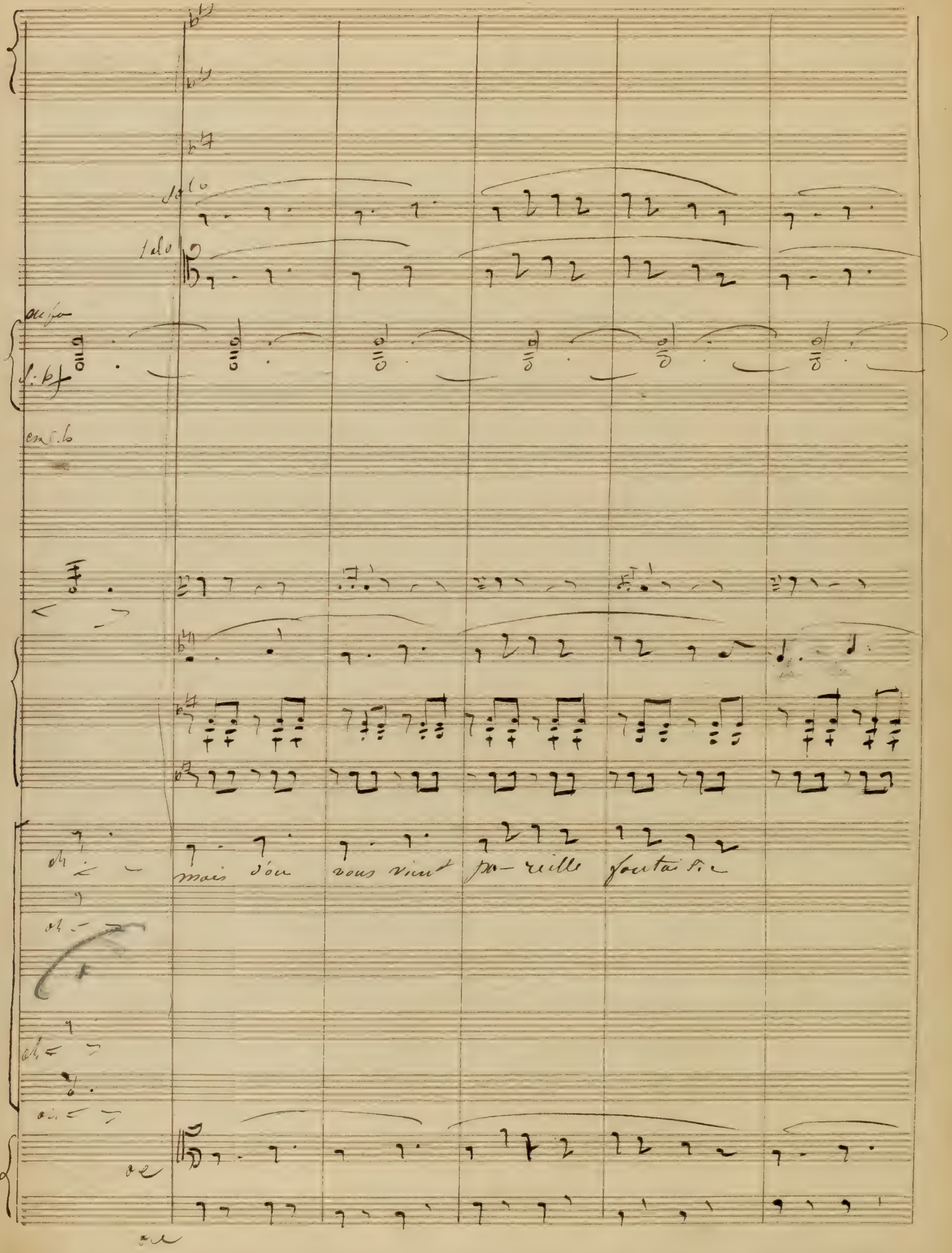

Oh pa — rait qu'on a fait un bon somme
mon cher

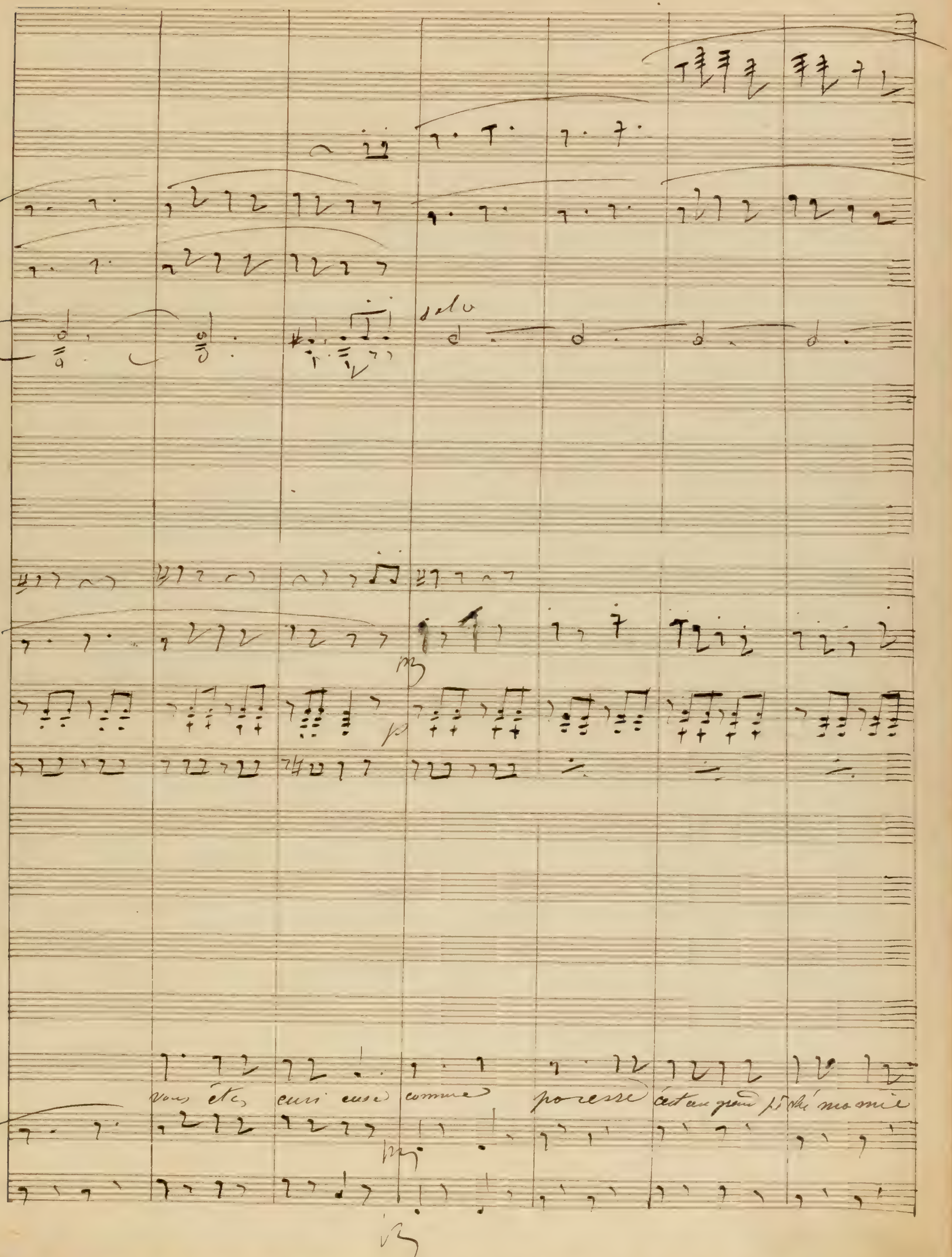

en fa
pizz
ma foi
j'ai dormi comme un homme

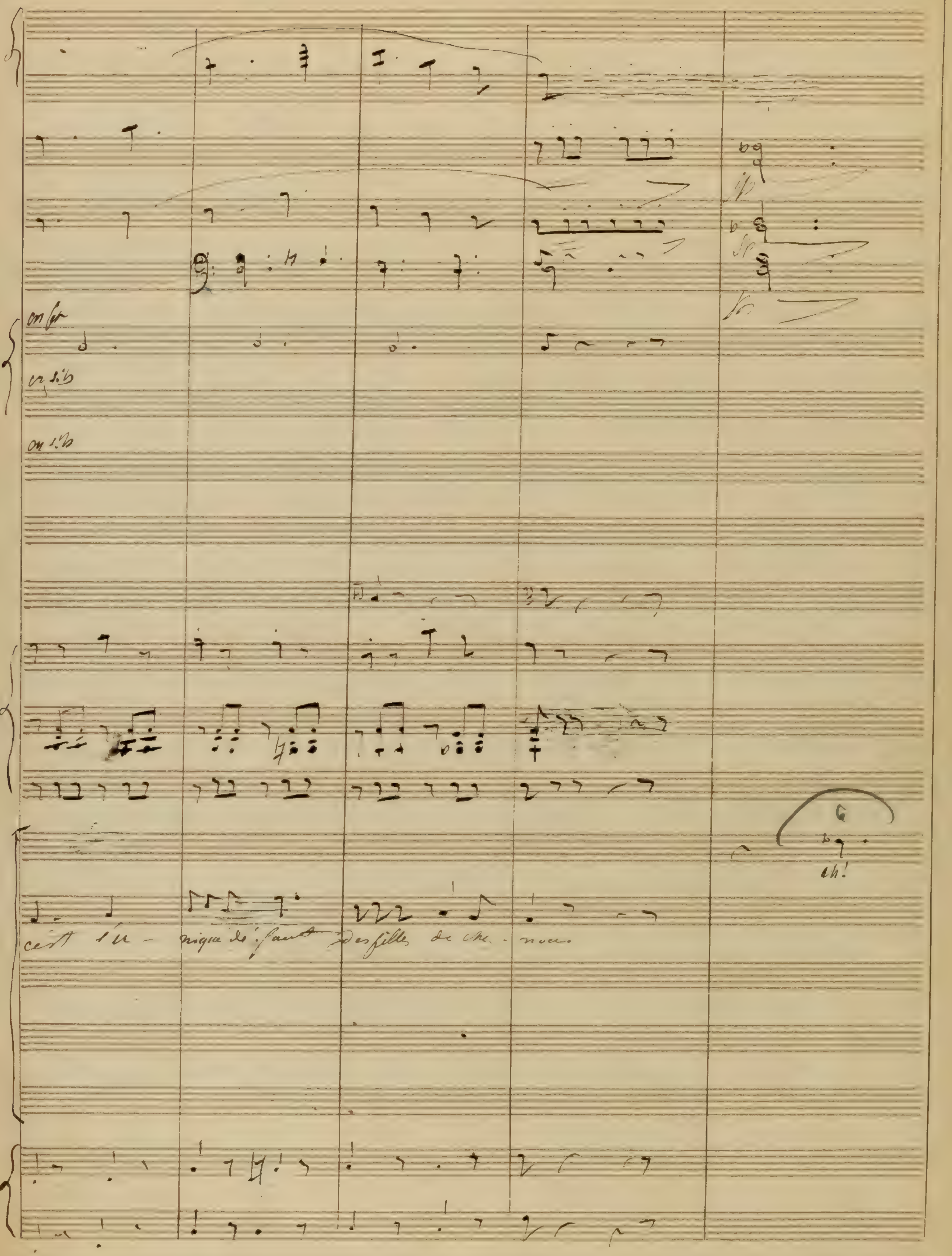

qui de longtemps on fut pri-vé

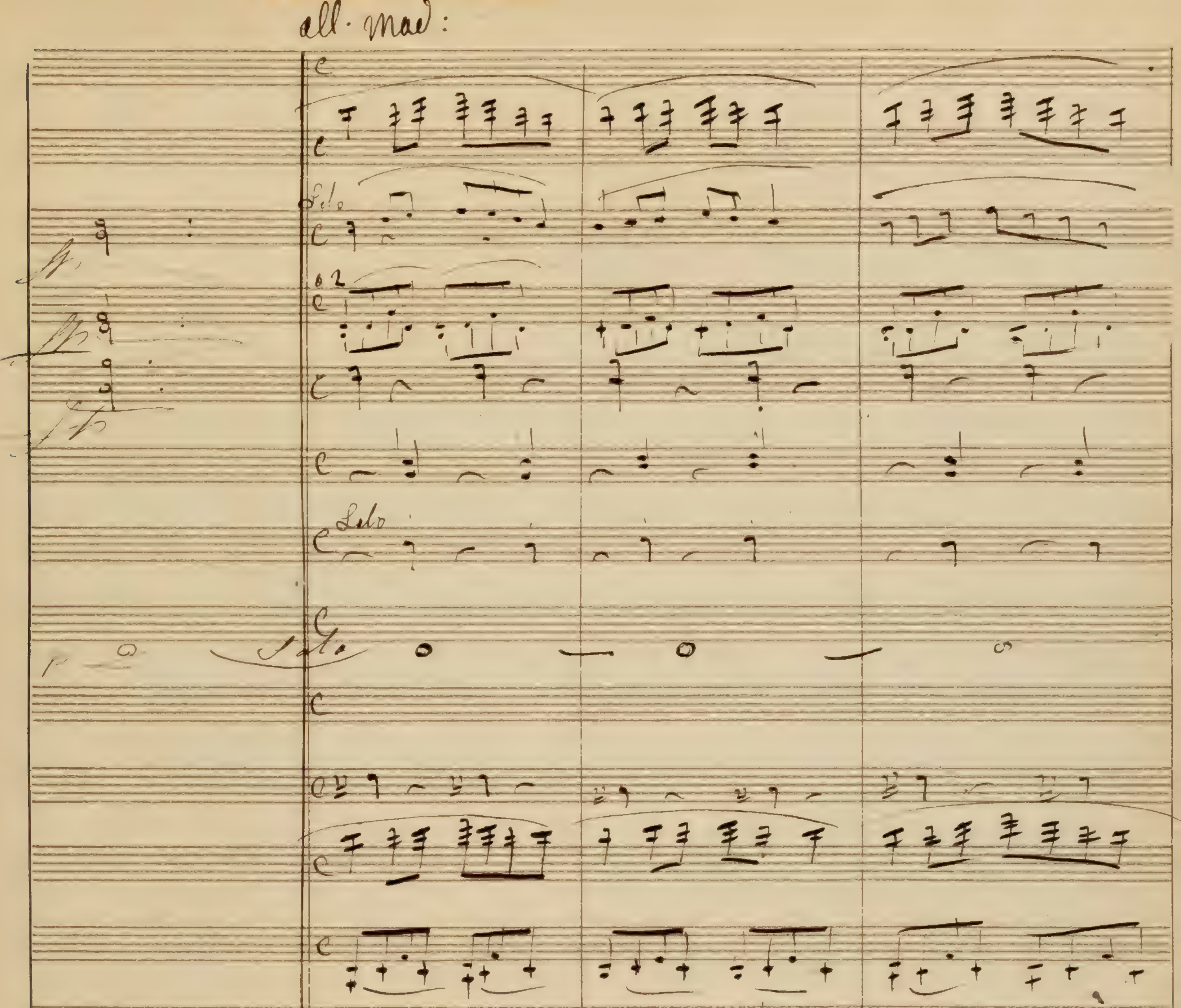

Solo
Vous
De puis- une de moi ne-

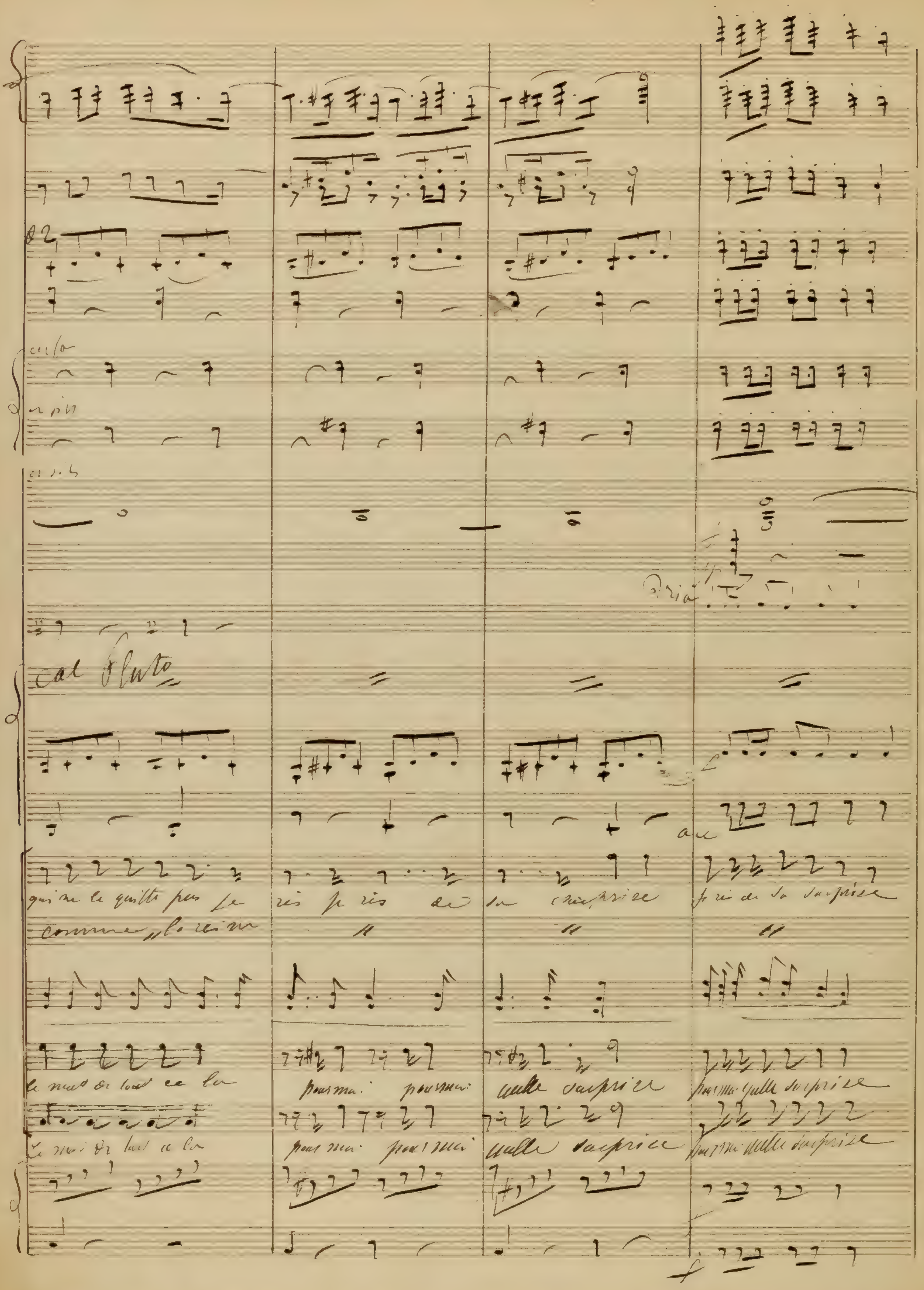

et vous allez ?
Le roi!
Le roi!
Le roi!
Le roi.
Je vais chez le roi –

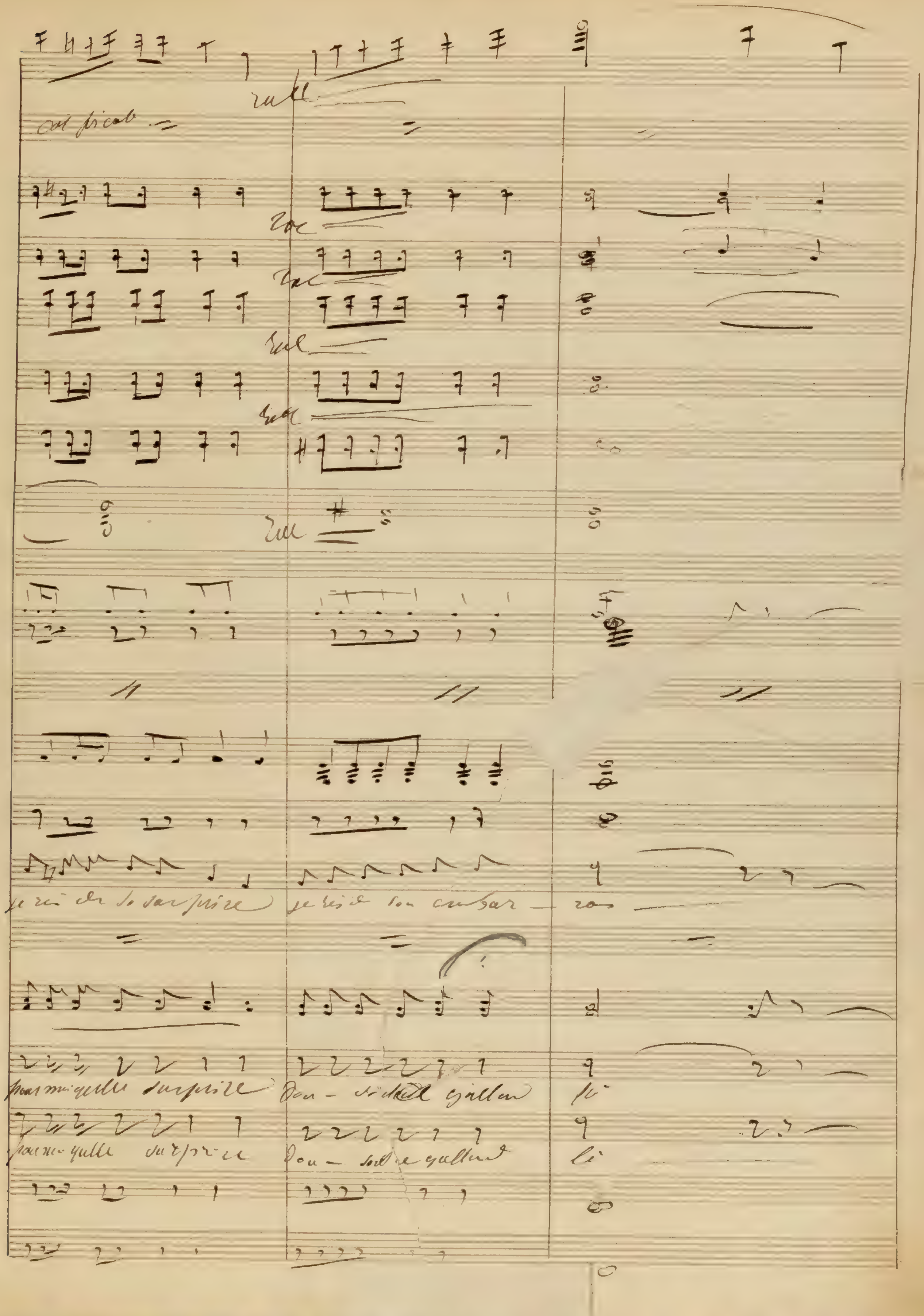

mais d'ou vous vient pa- reille fantai sie

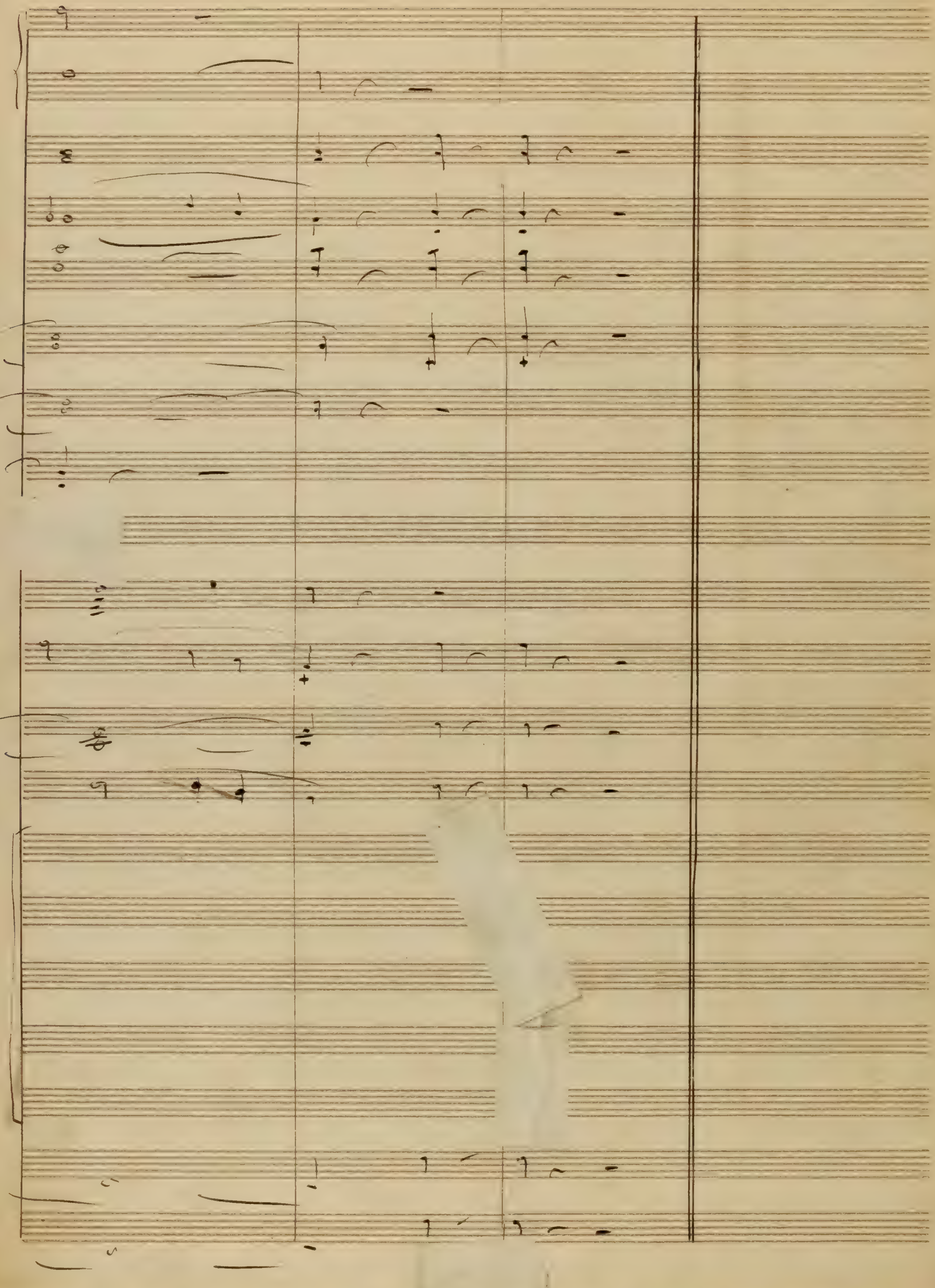

solo
vous êtes
comme
paresse
c'est un grand péché ma mie


c'est l'u - nique défaut des filles de che - nau
ah!


all. mod:
Solo
Solo
Solo
pizz
Je ris de sa surprise et de son embarras
Pour moi quelle surprise
D'où sort ce gaillard là
Pour moi quelle surprise

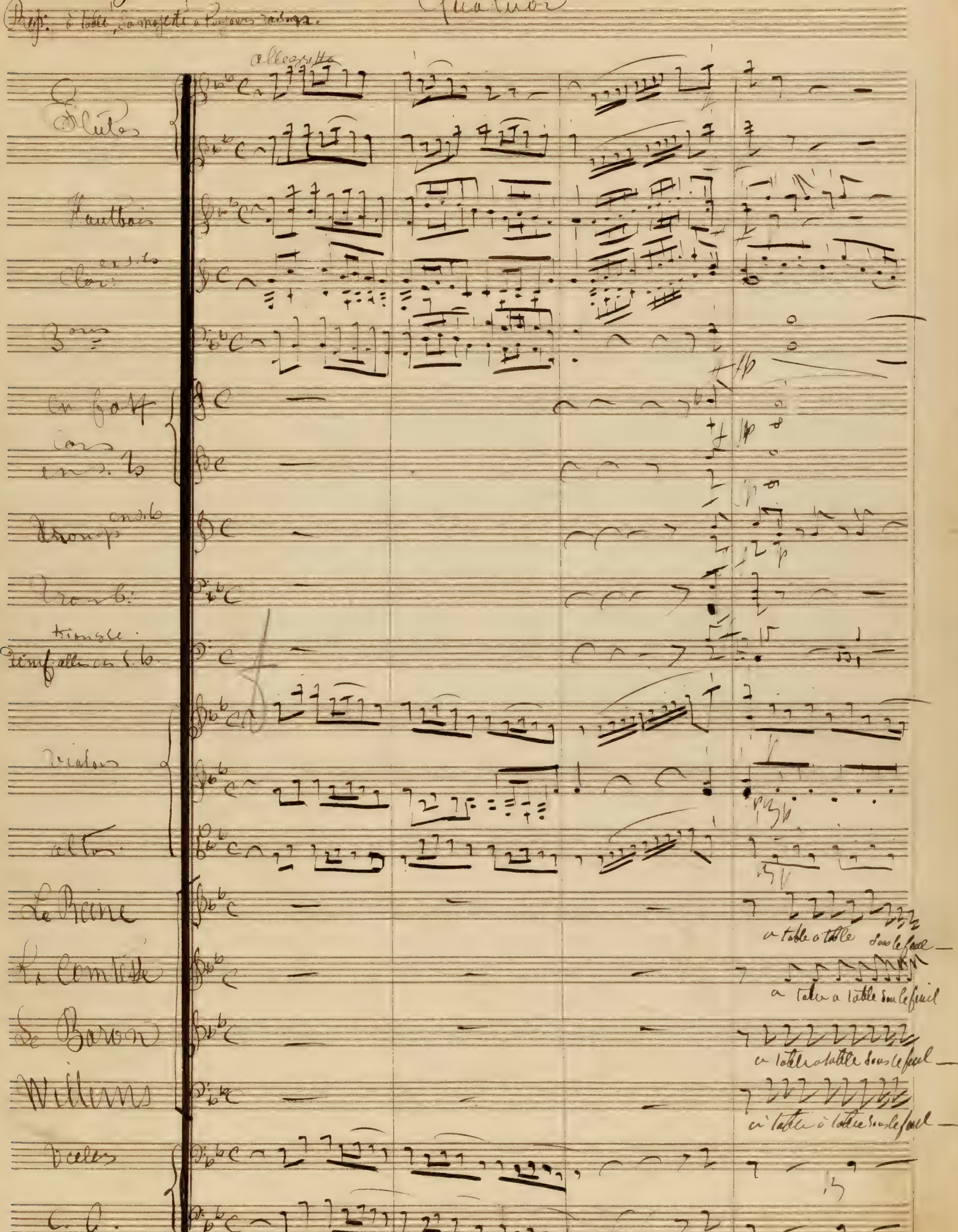

Col Flauto

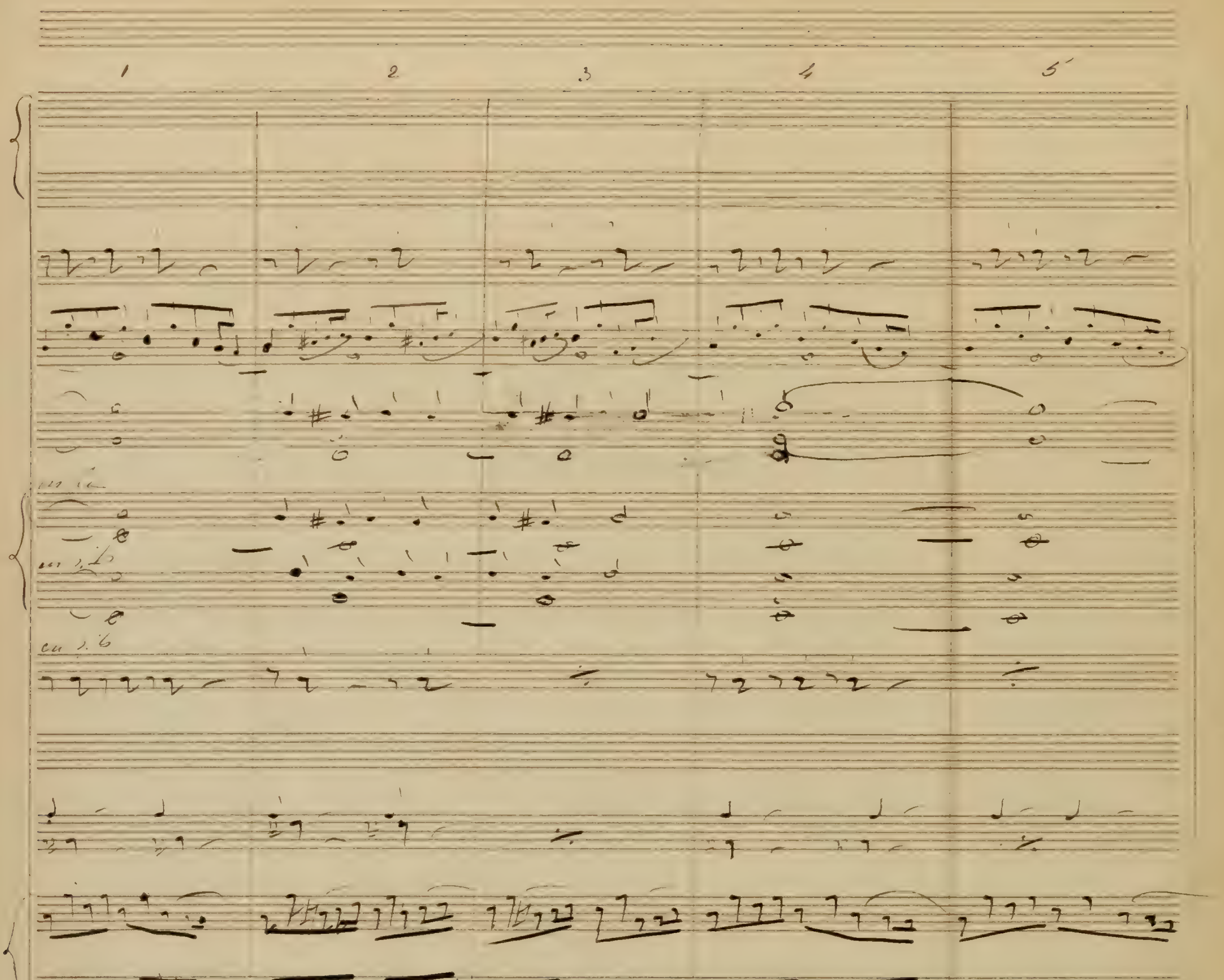


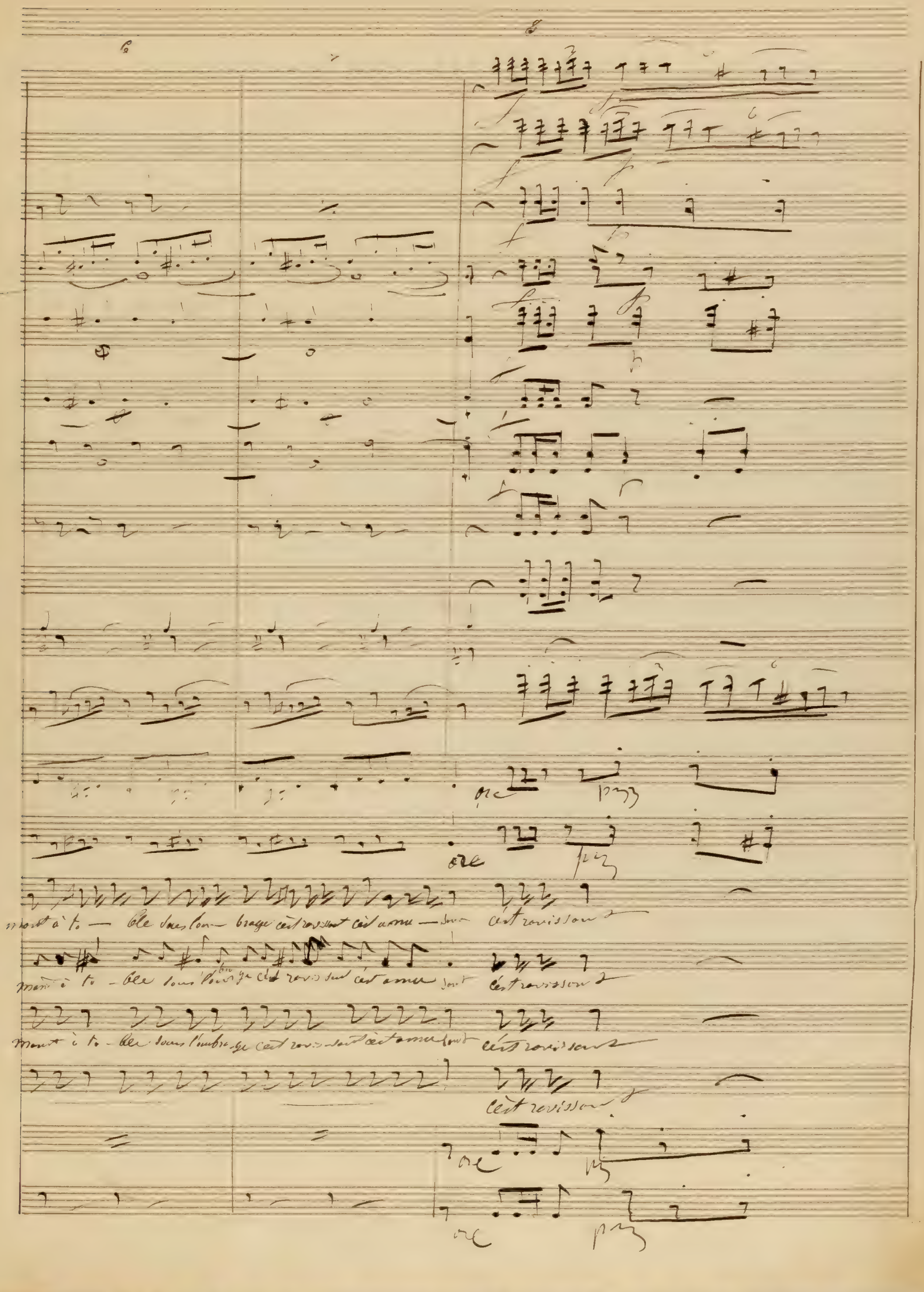


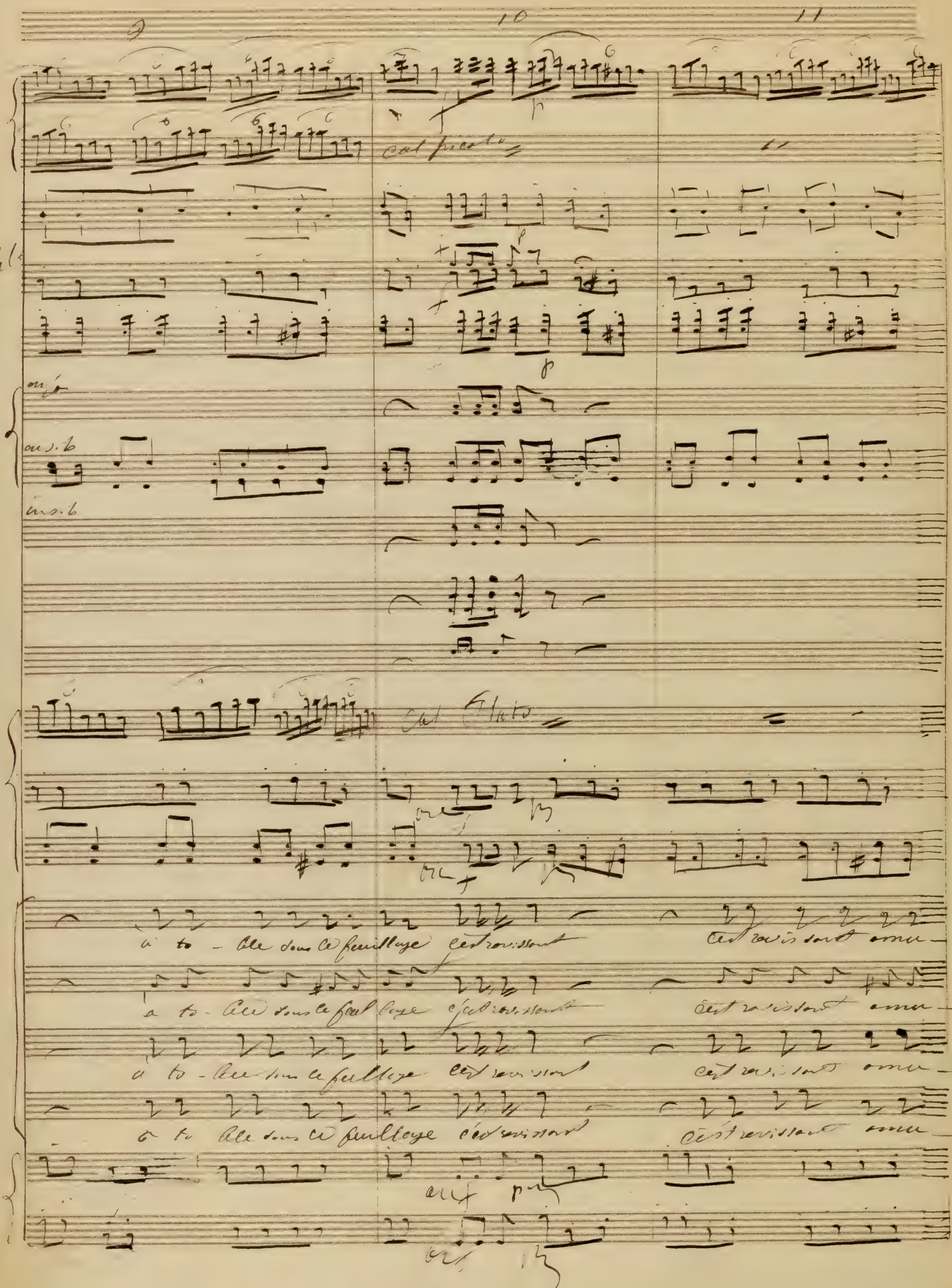
Sa Majesté a toujours raison. N° 5

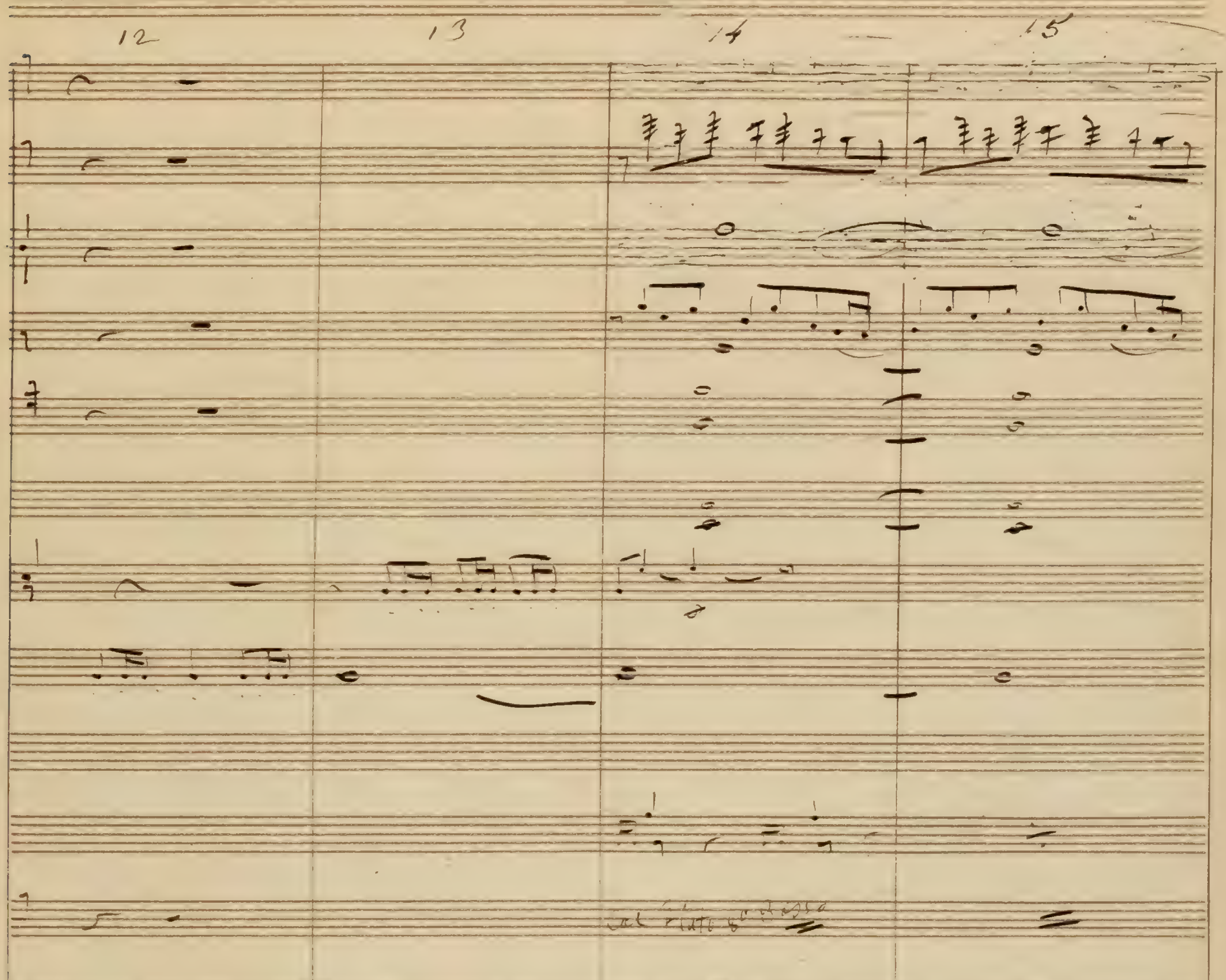
(Quatuor)

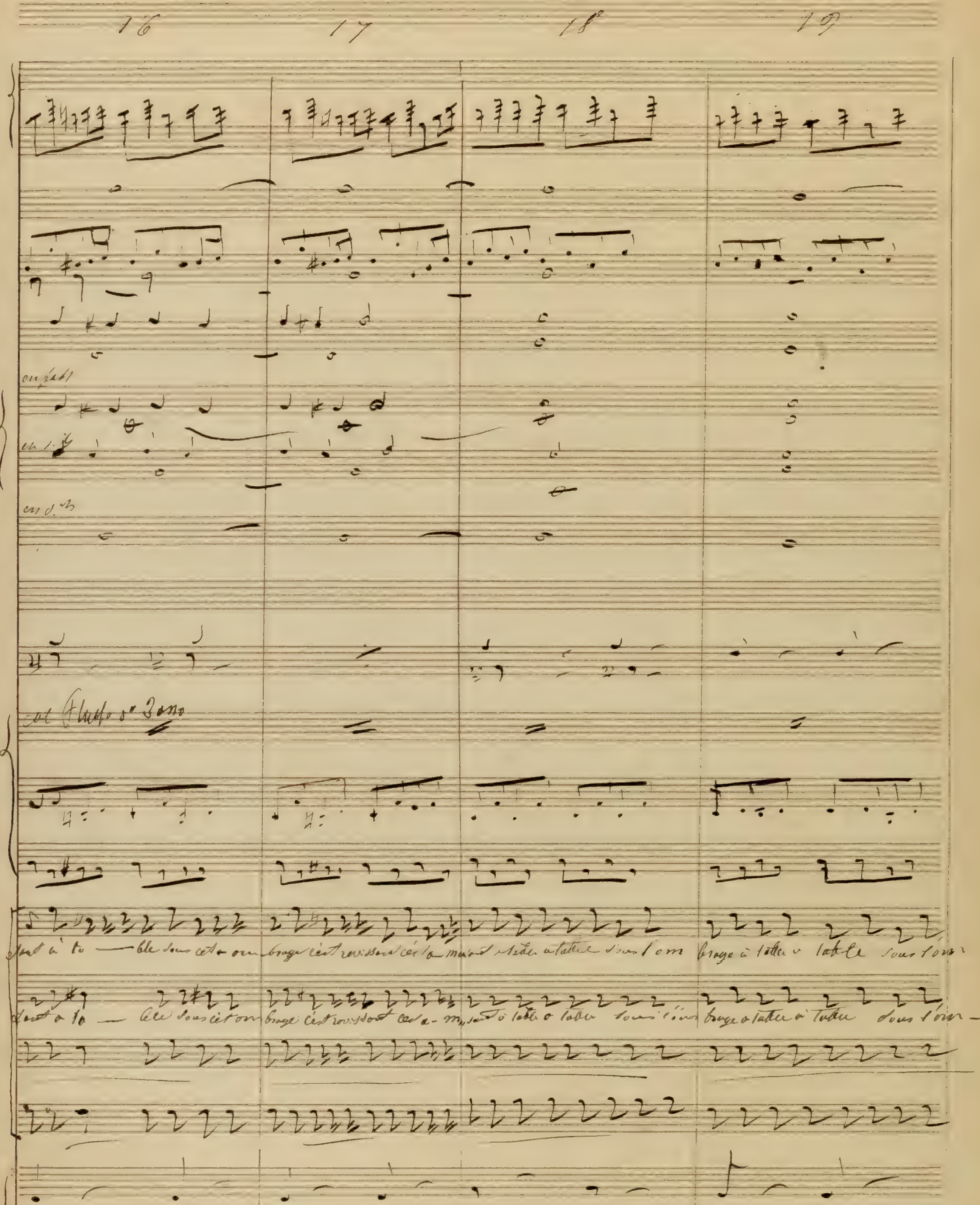


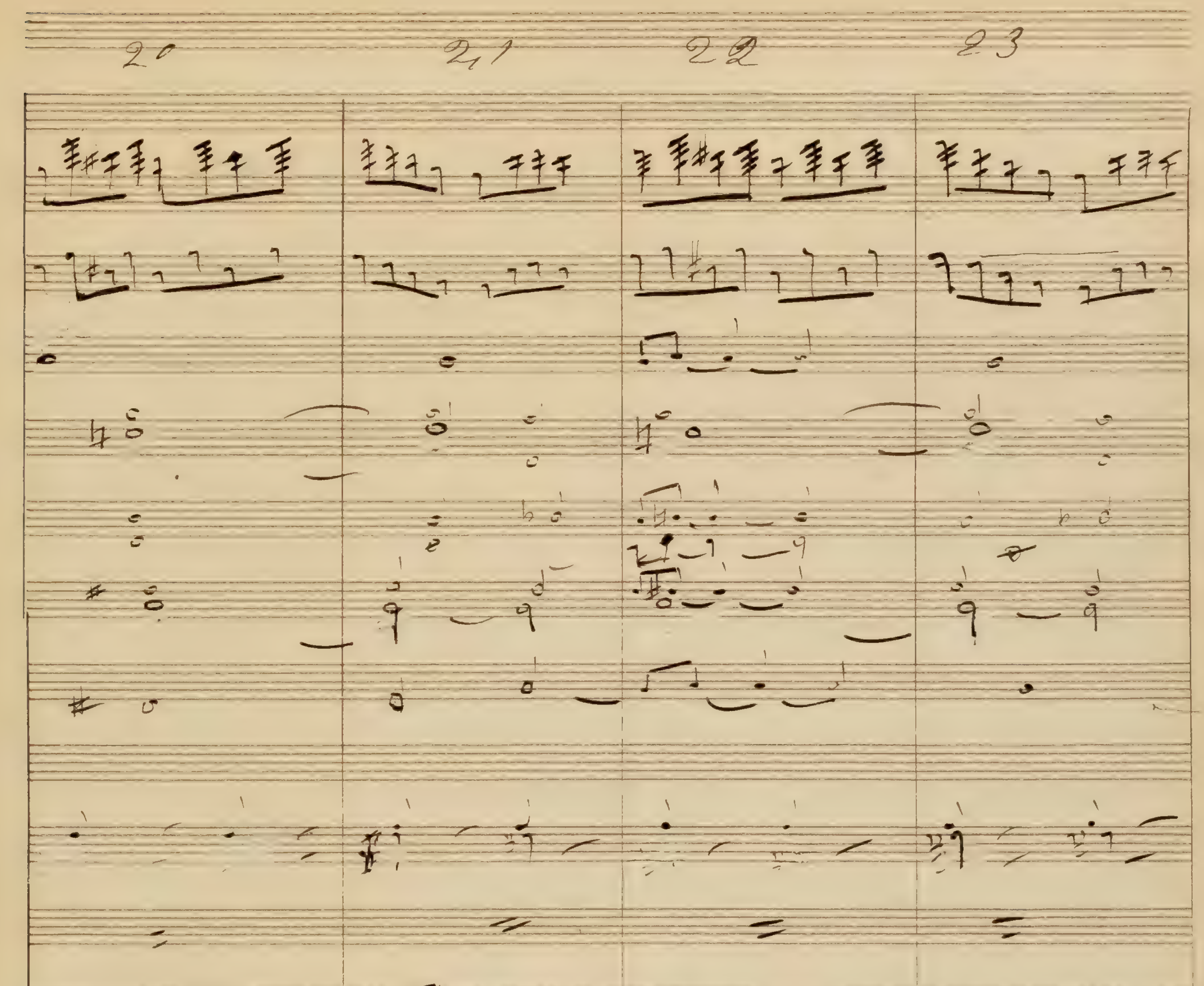

1
2
3
4
5

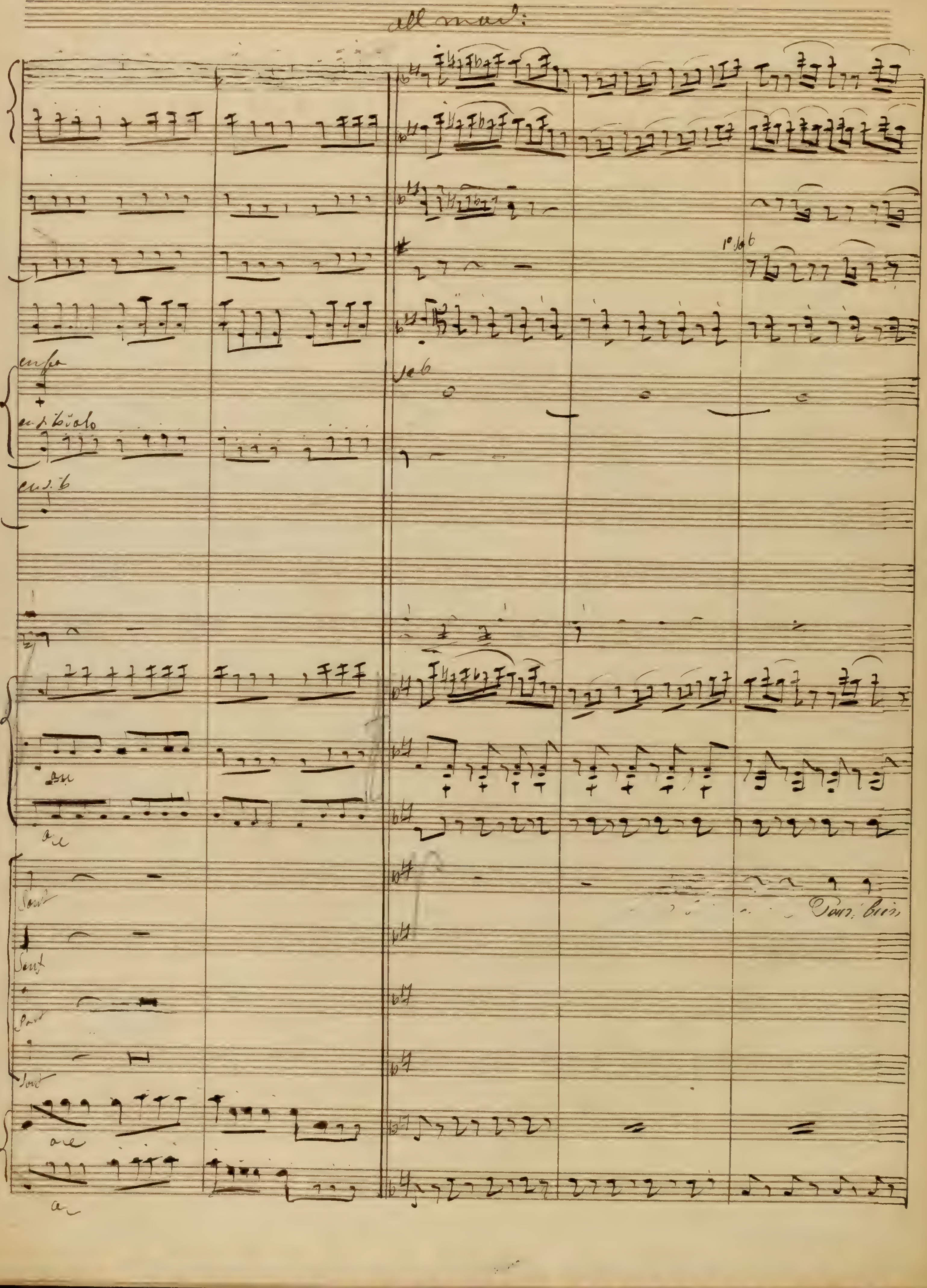


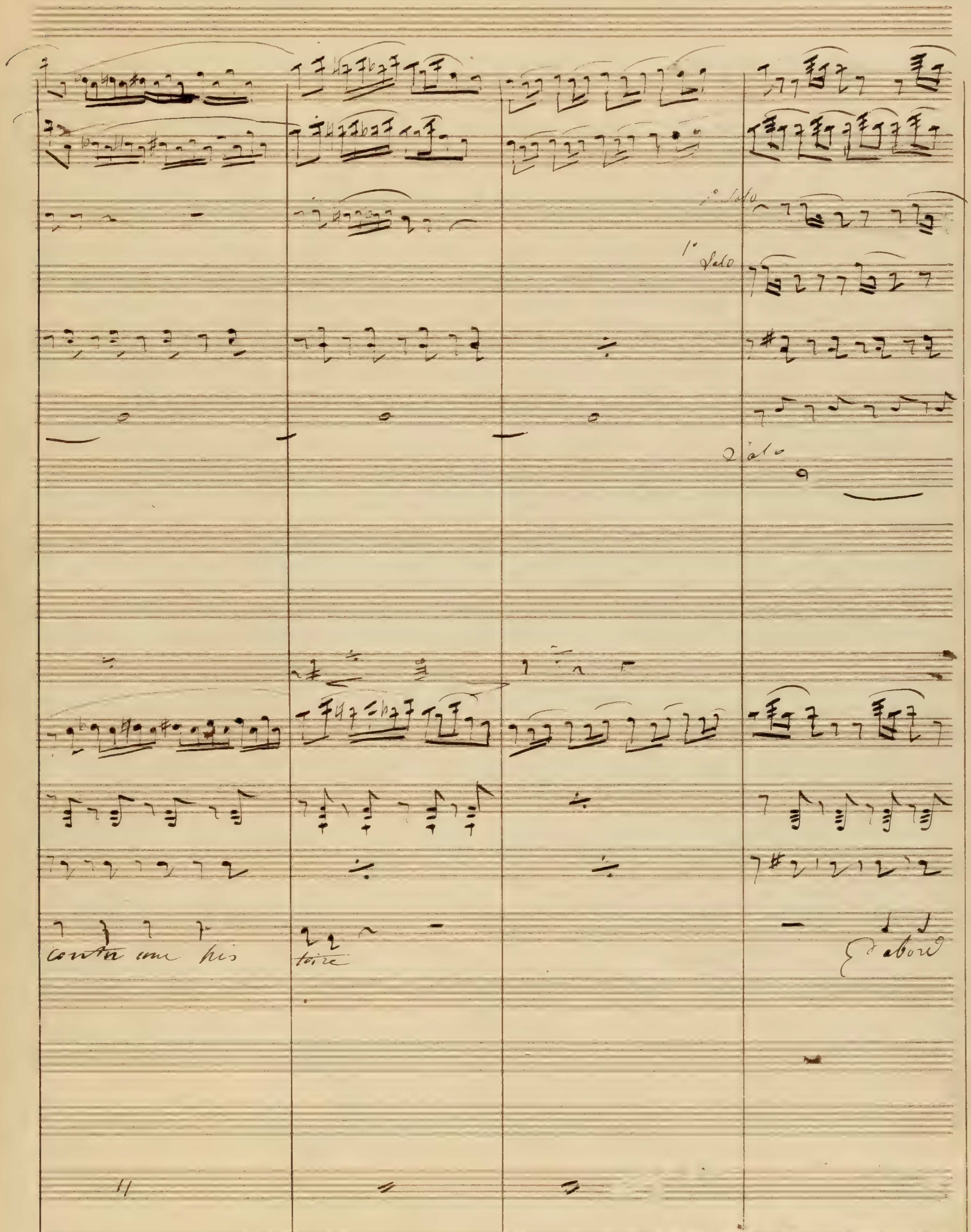

9
10
11
à table sous le feuillage c'est ravissant
c'est ravissant amu—

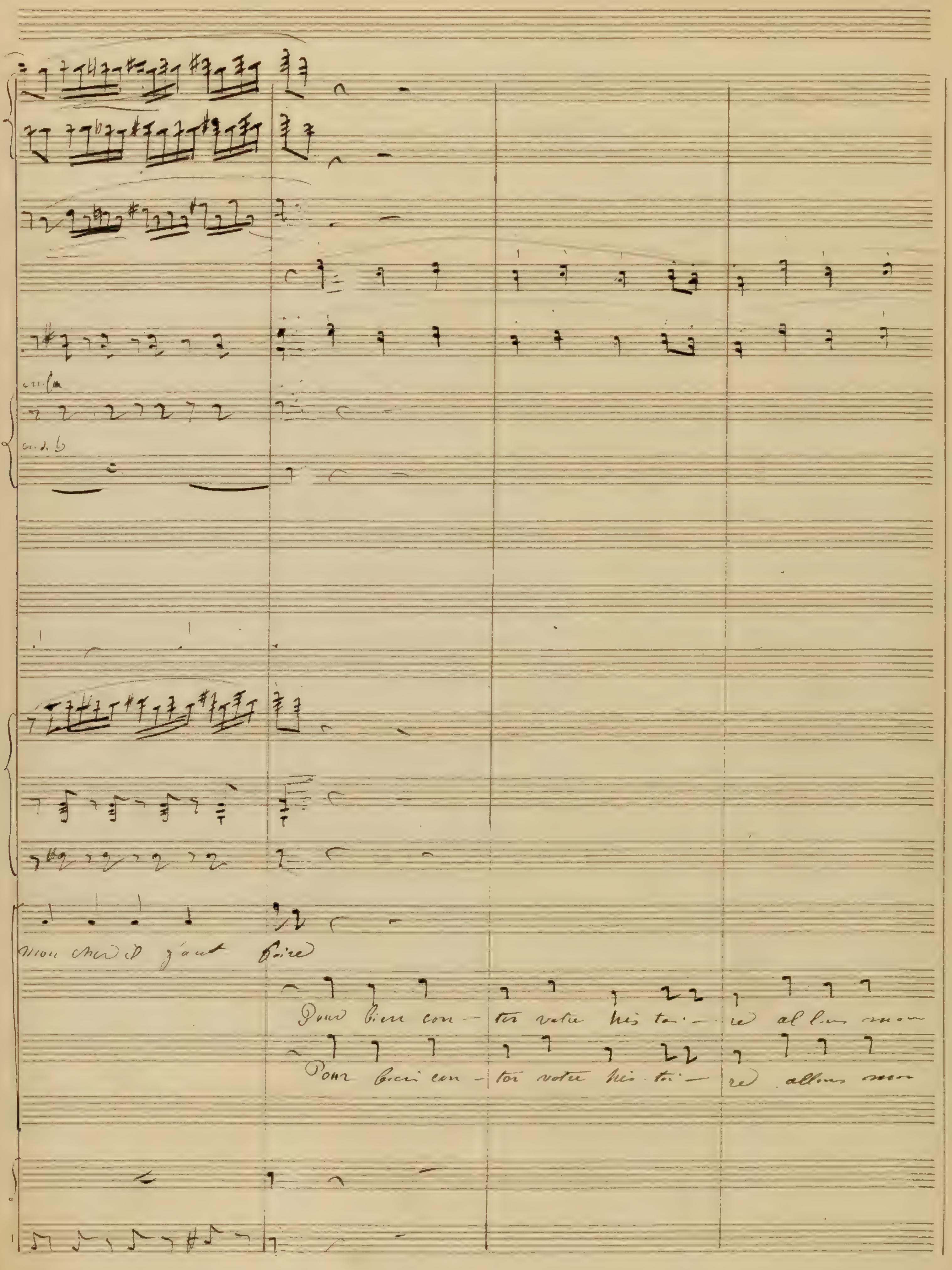

12
13
14
15
Rall

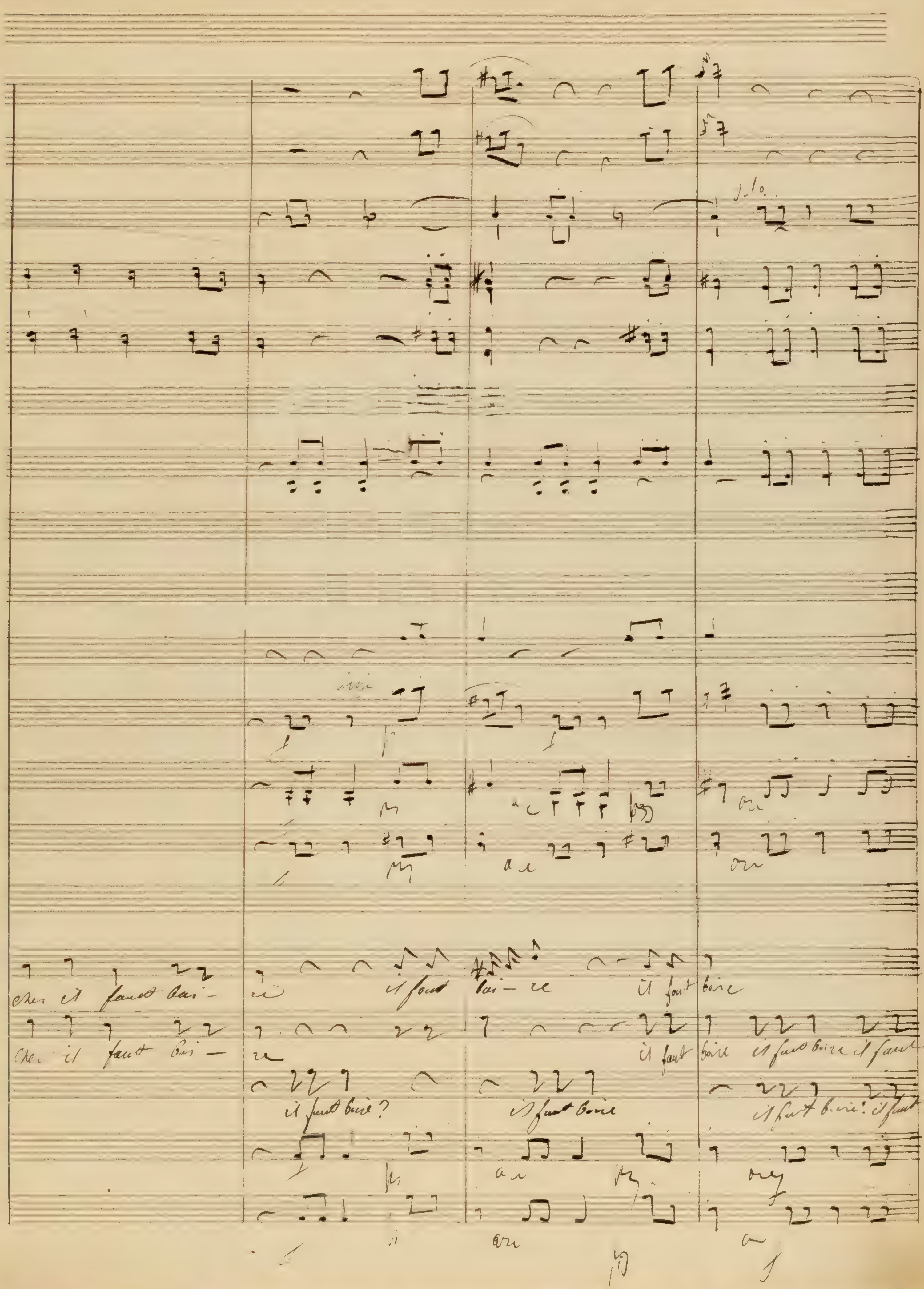

16
17
18
19

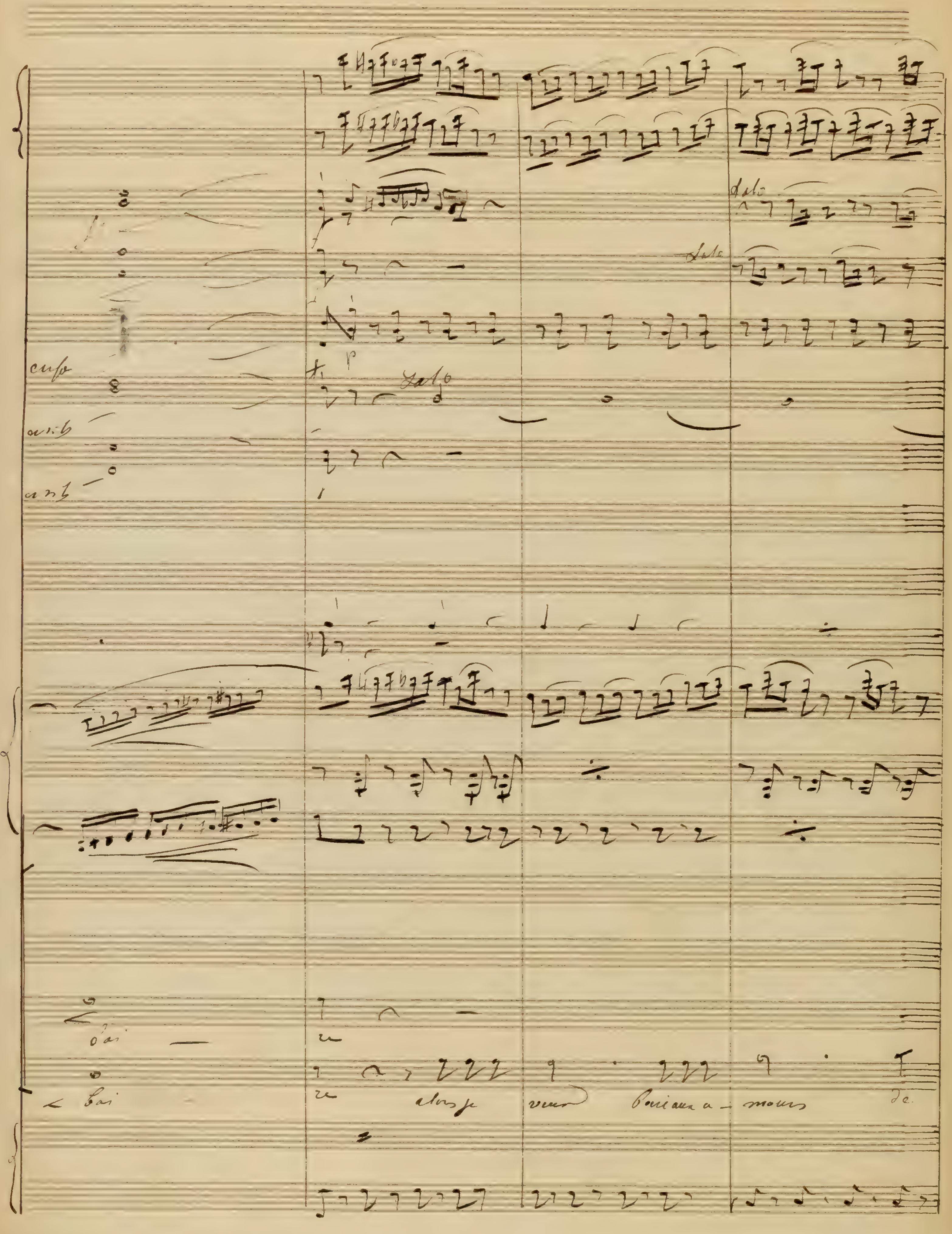

20
21
22
23

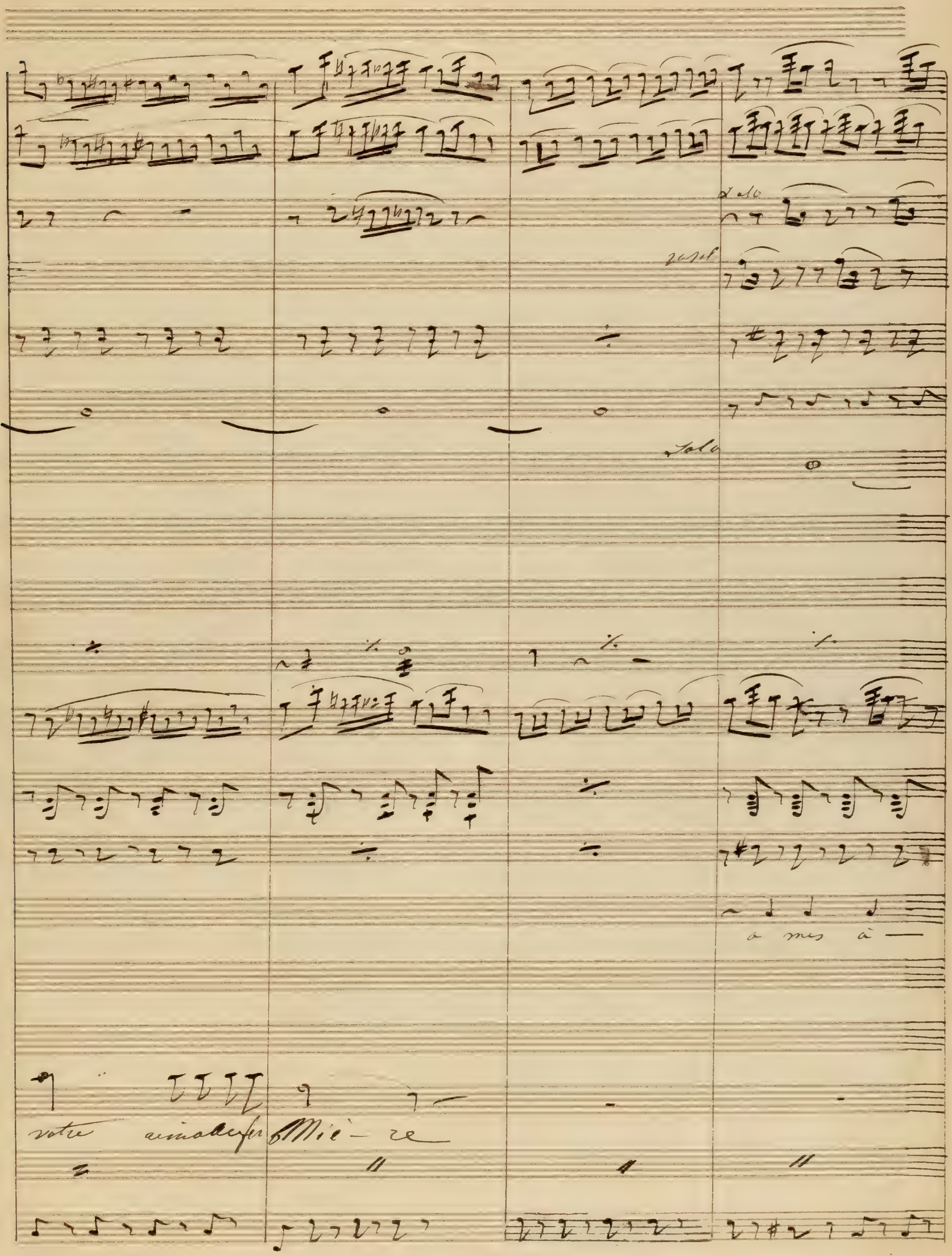


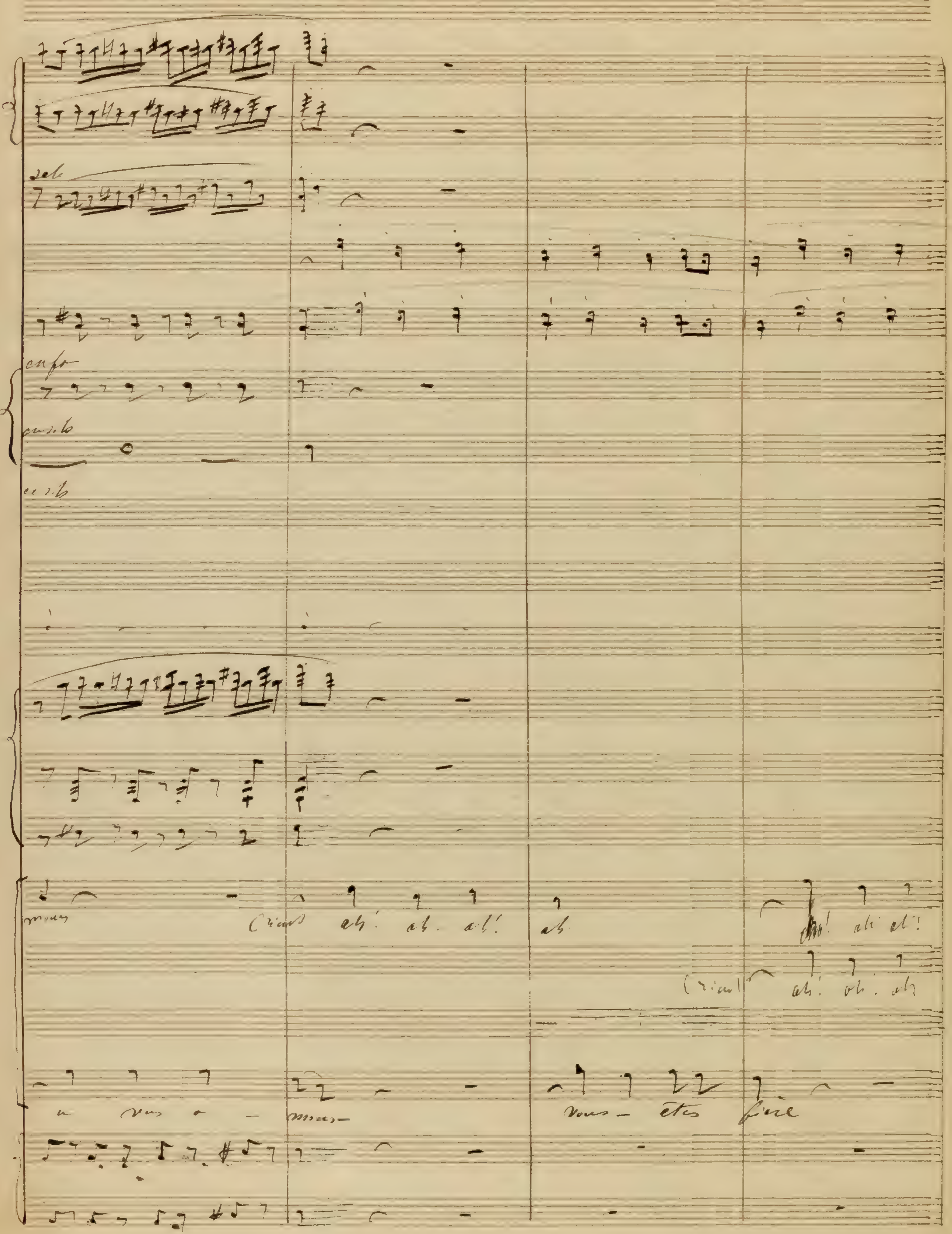

1° Solo
1° Solo
2 Solo

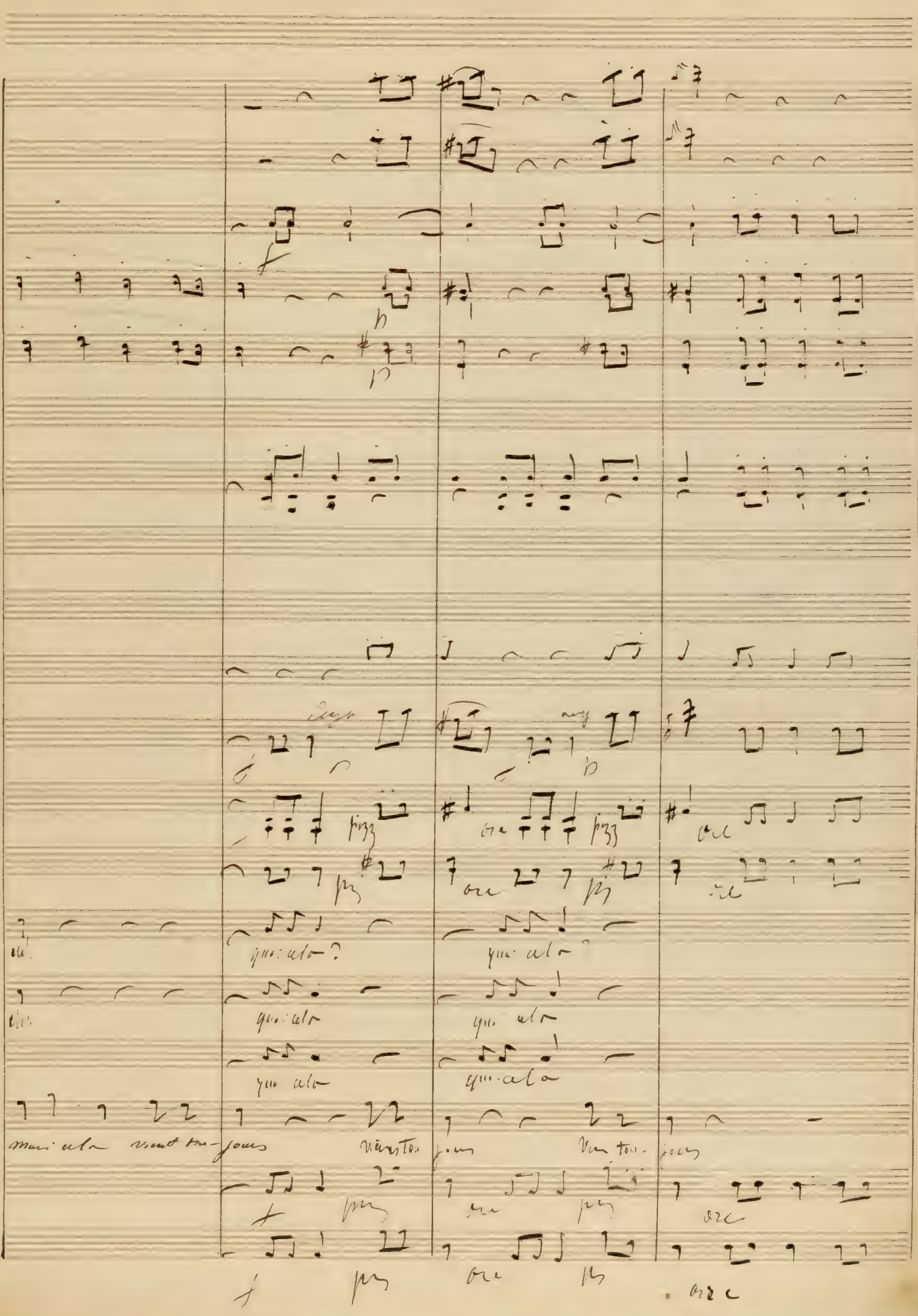

Pour bien con - ter votre his toi - re allons mon
Pour bien con - ter votre his toi - re allons mon

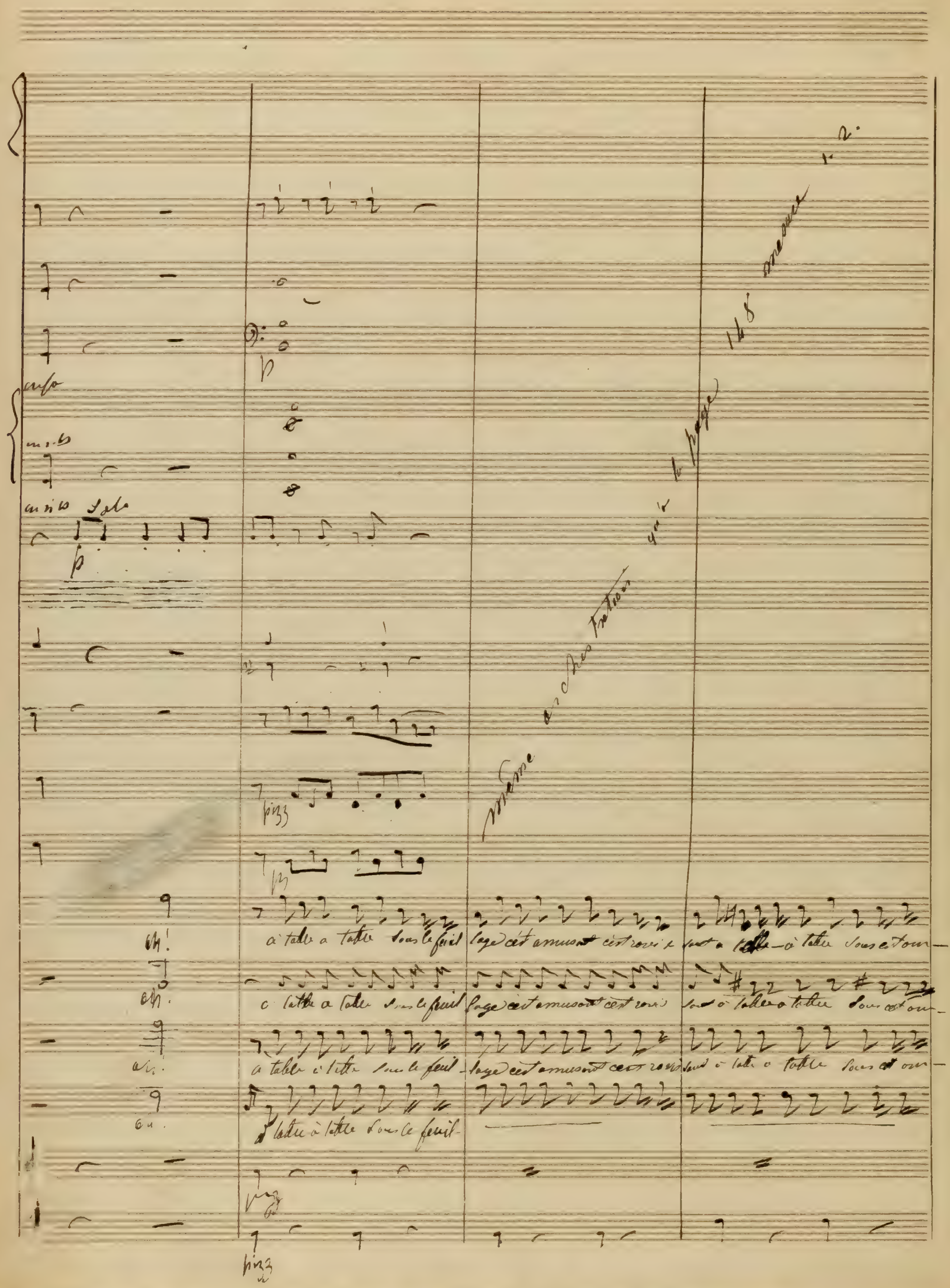

Solo
cher il faut boi-
re
il faut boi-re
il faut boire
il faut boire il faut boire il faut
il faut boire?
il faut boire
il faut boire! il faut

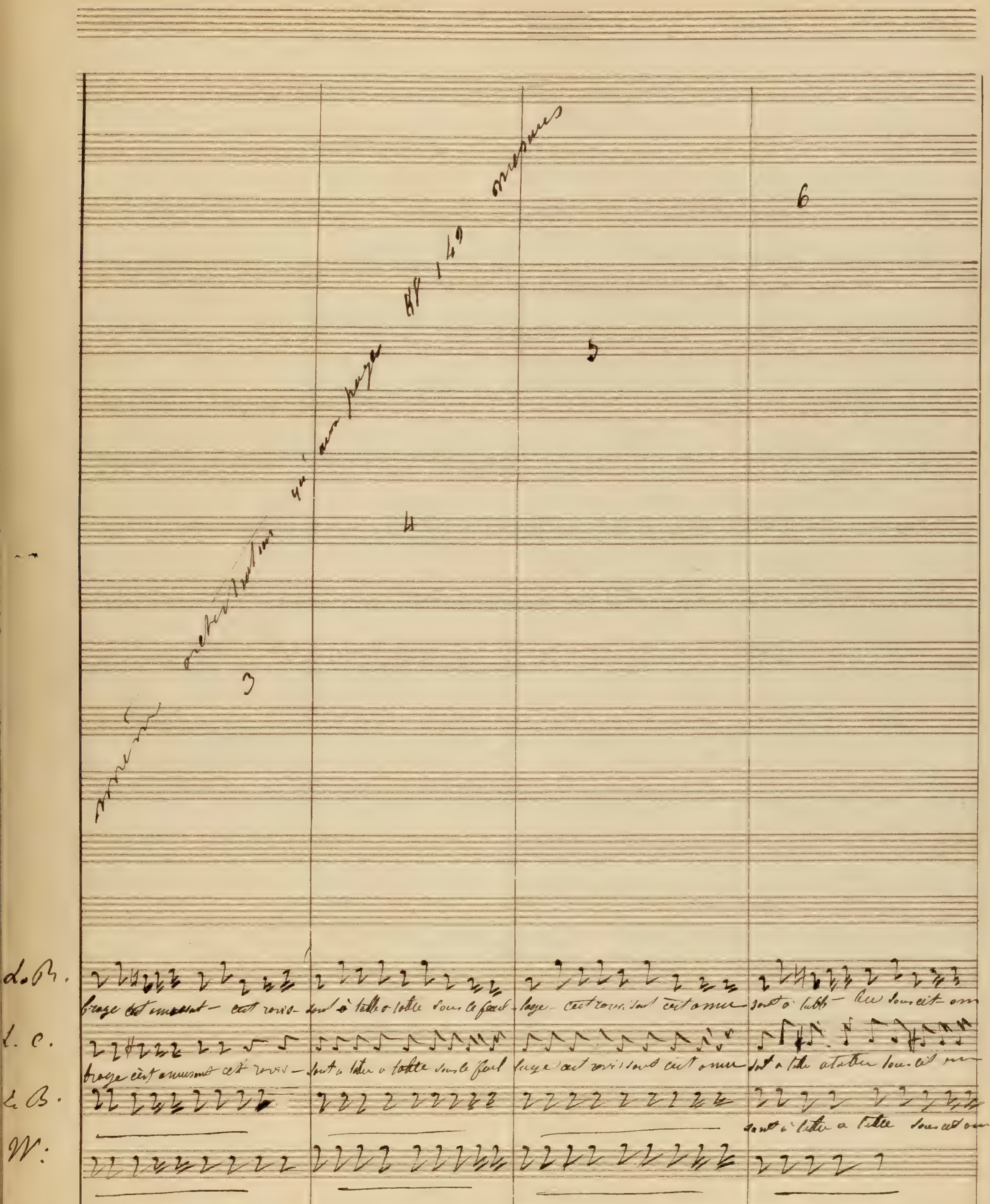


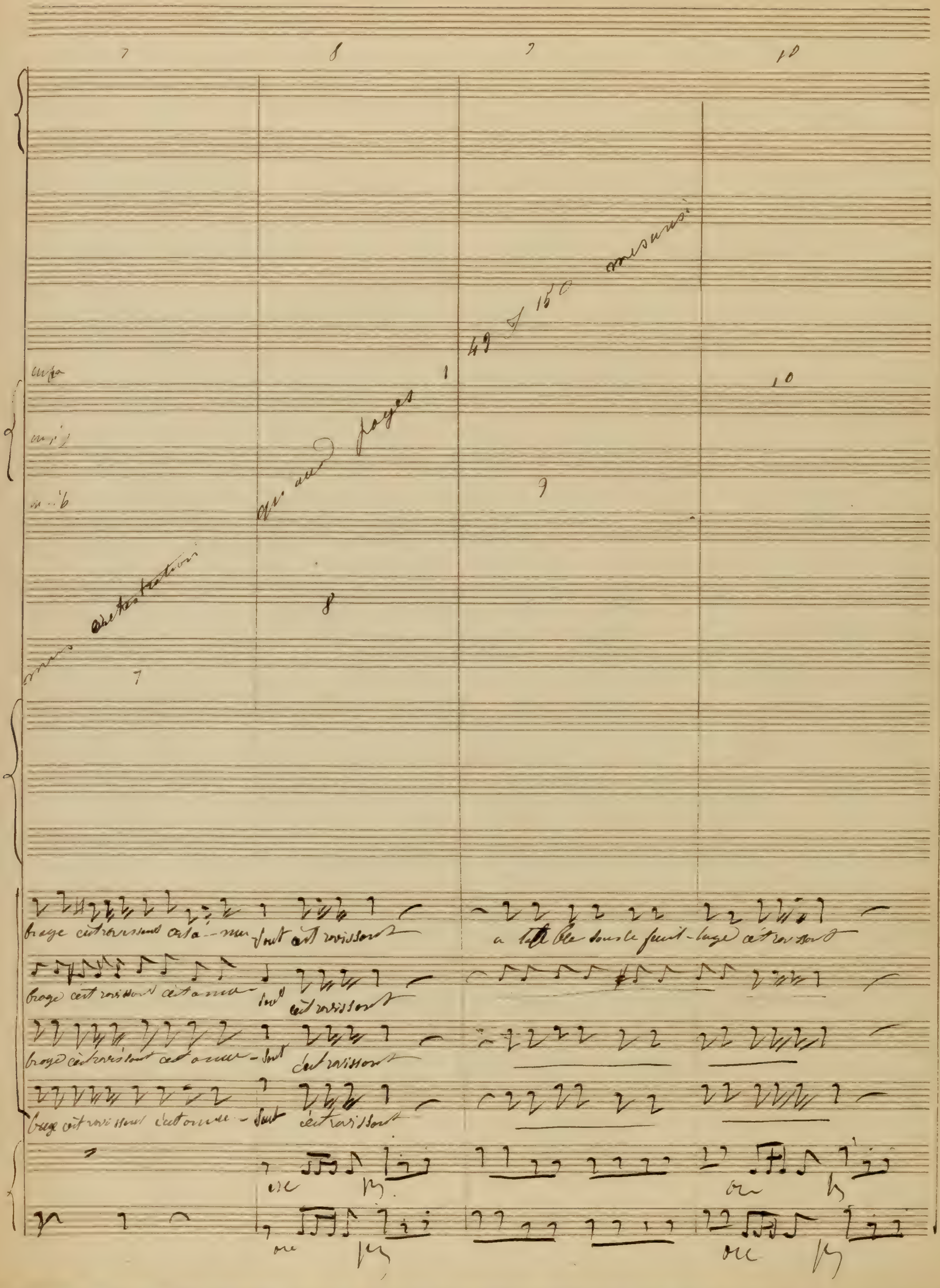

Solo
Solo
a mes à
votre
Mi – re


Criant ah! ah! ah!
ah
ah! ah! ah!
Criant ah! ah! ah
vous - êtes fière

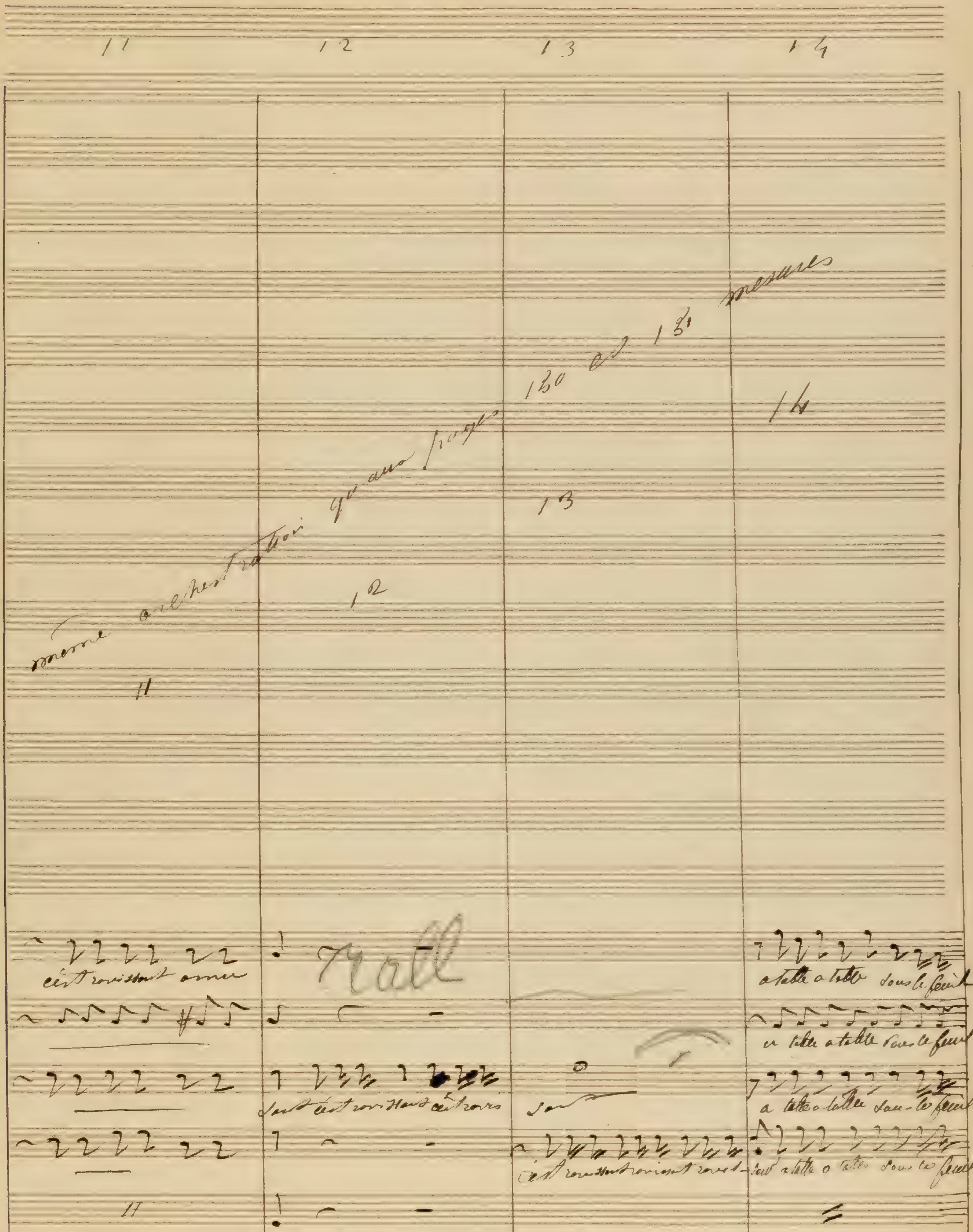

pizz
arc
mais cela vient tou-jours

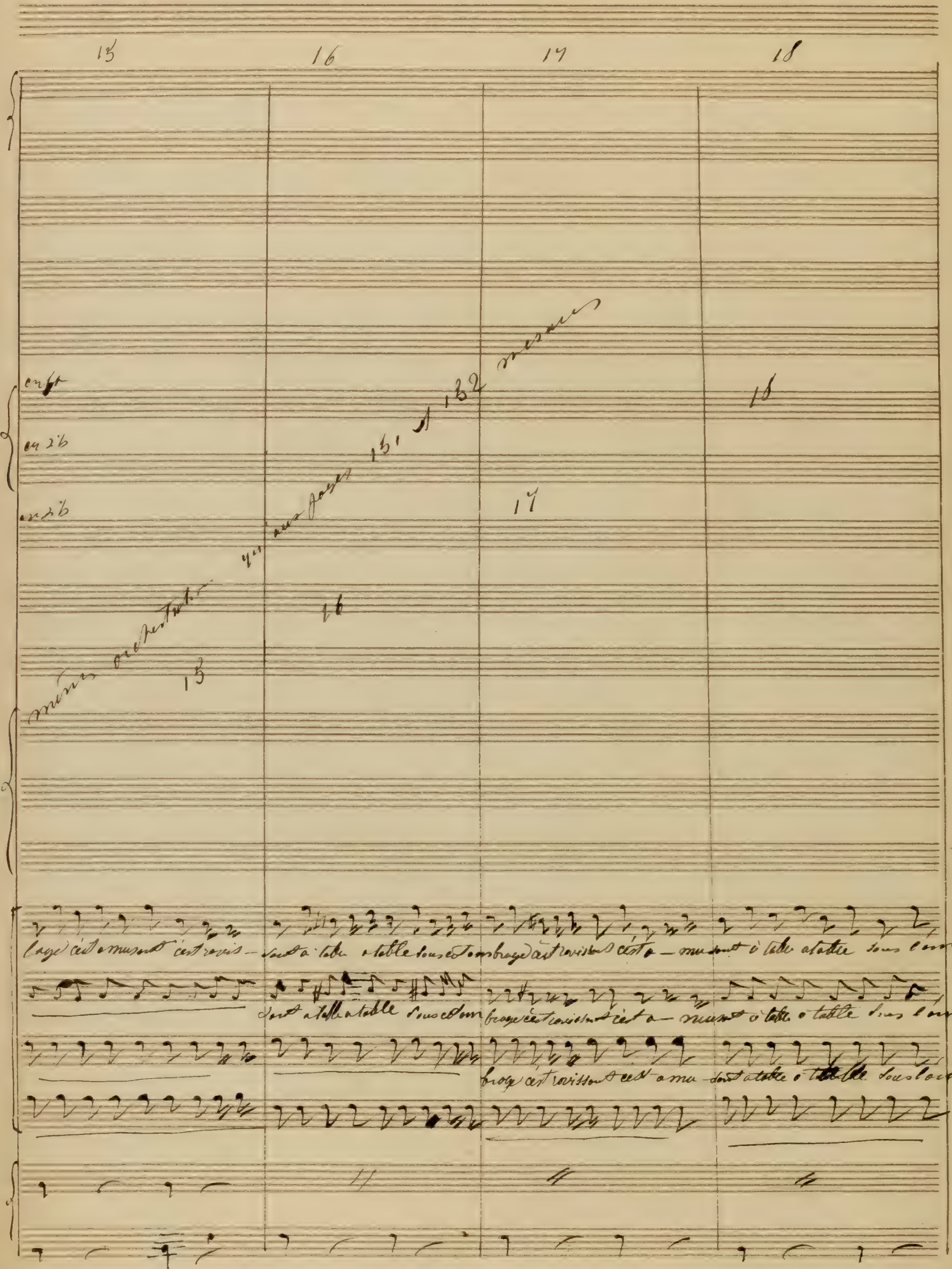

Solo
pizz
même orchestration qu'à la page 148 mesure 2.

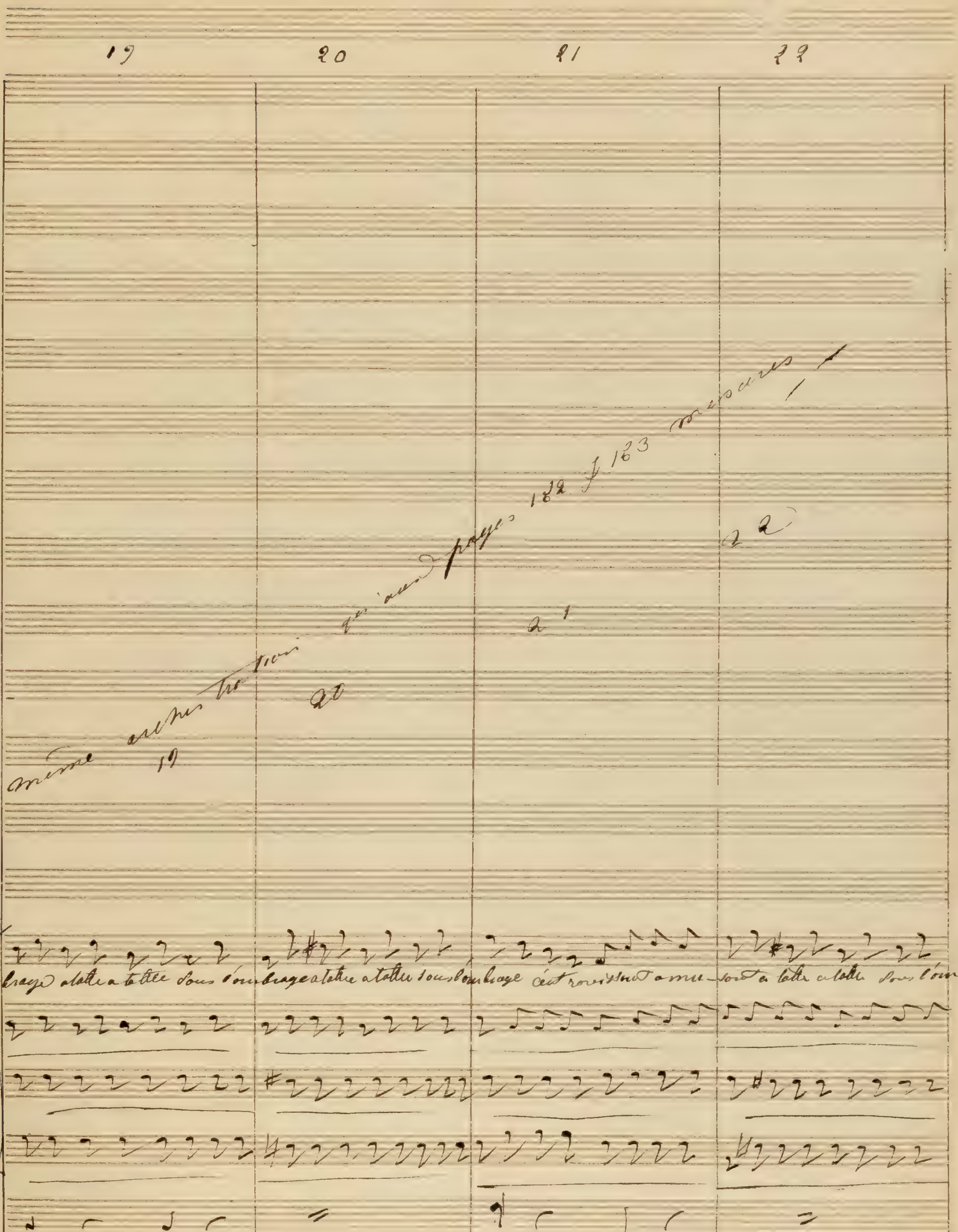

mesures
3
4
5
6
W:
unis

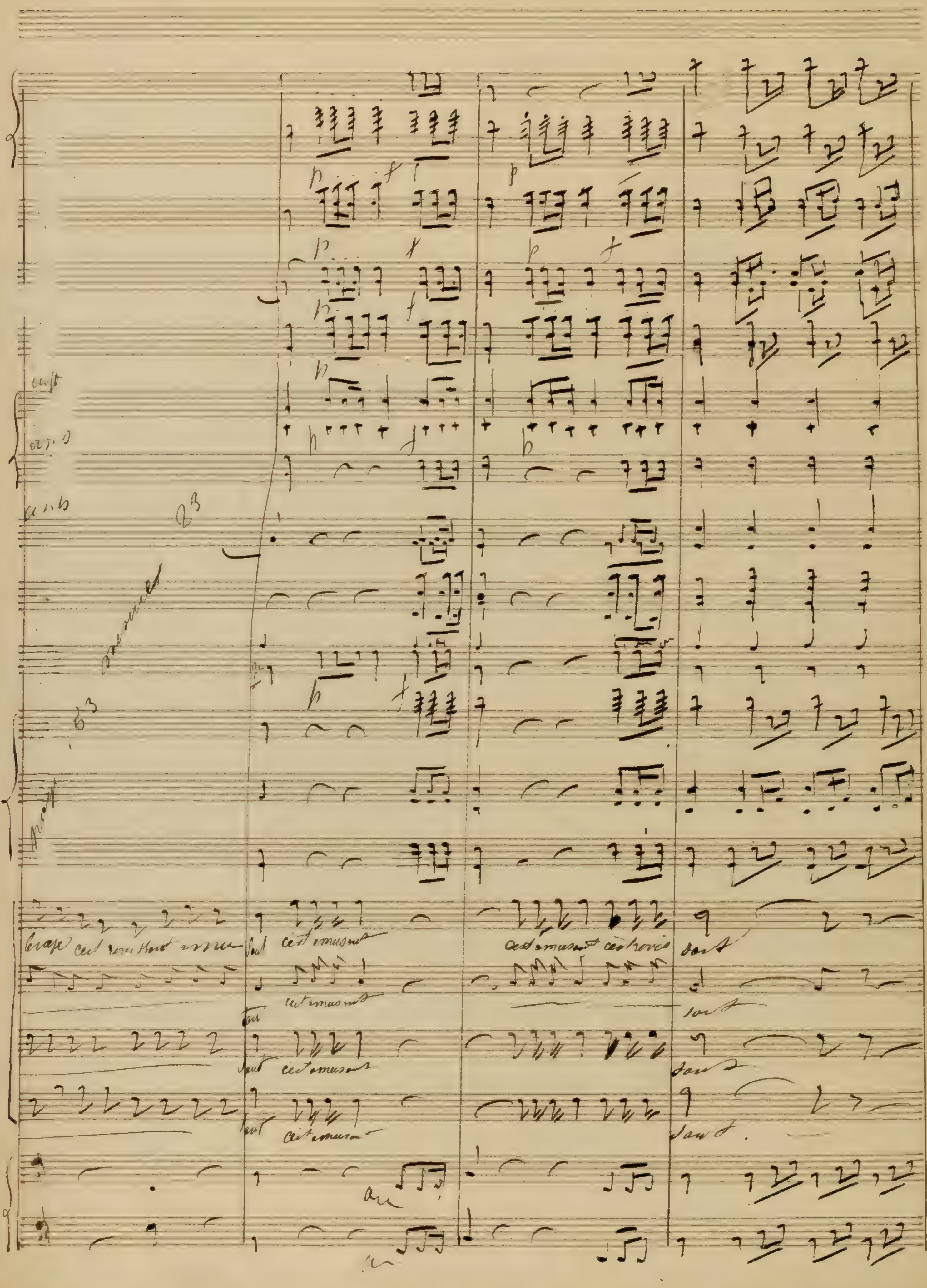


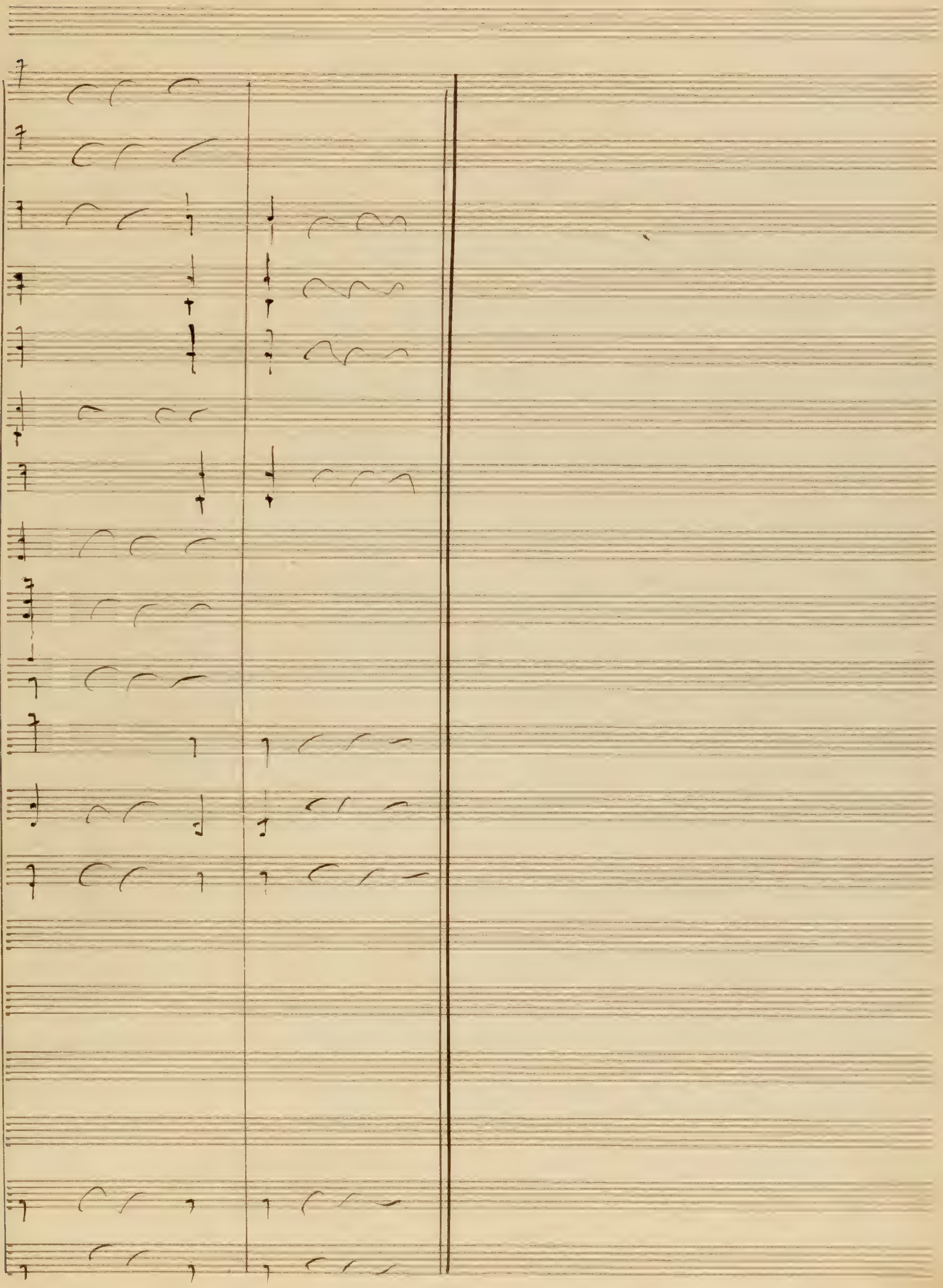
7
8
9
10


11
12
13
14
même orchestration qu'aux pages 130 et 131 mesures
Rall
a table a table sous le feuil


15
16
17
18
mêmes orchestration qu'aux pages 131 à 132 mesures


19
20
21
22
même orchestration qu'aux pages 162 & 163 mesures


c'est amusant

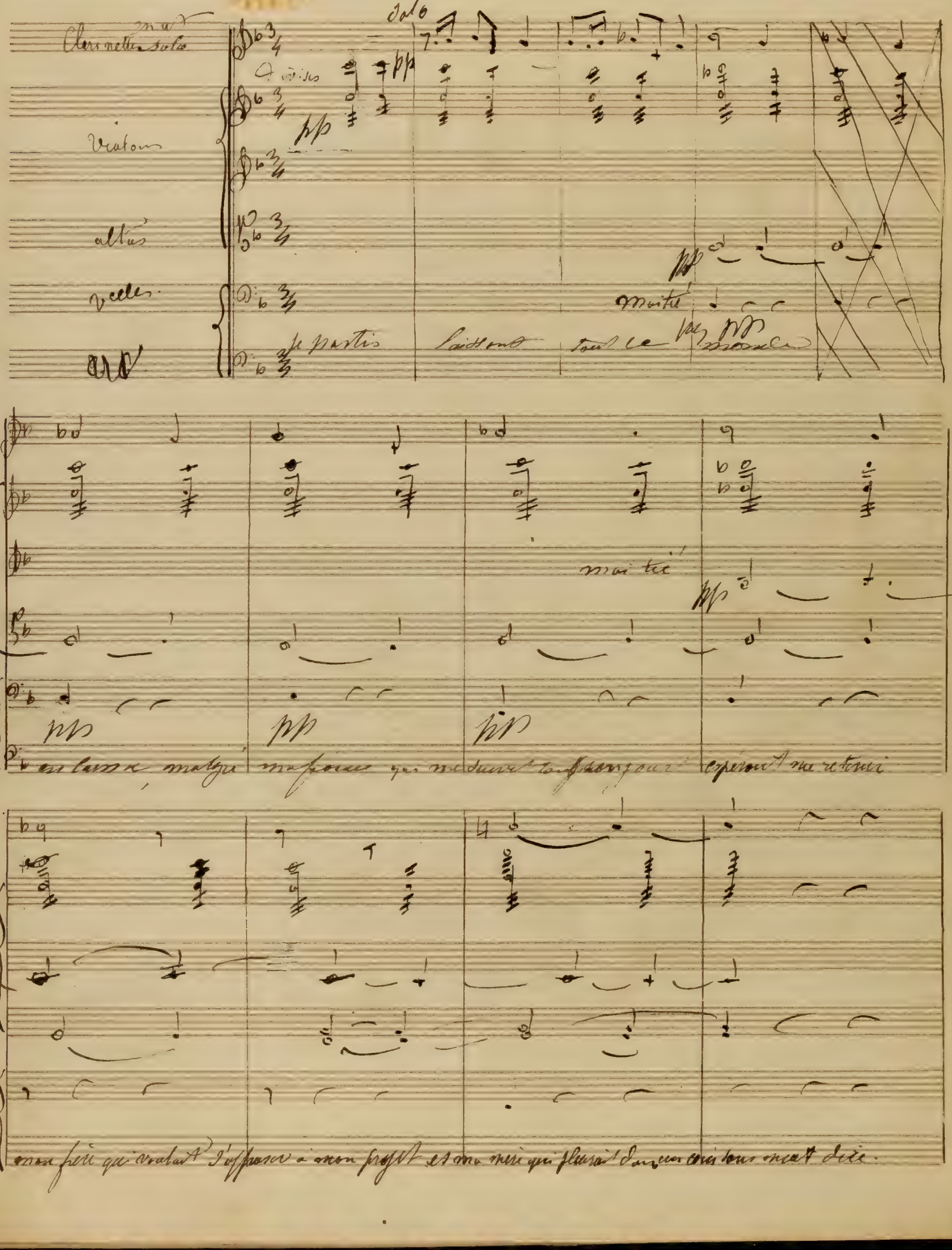


No 5 (bis)

Je ferai appel à sa clémence; je lui dirai

(repli) Là-dessus, je partis…

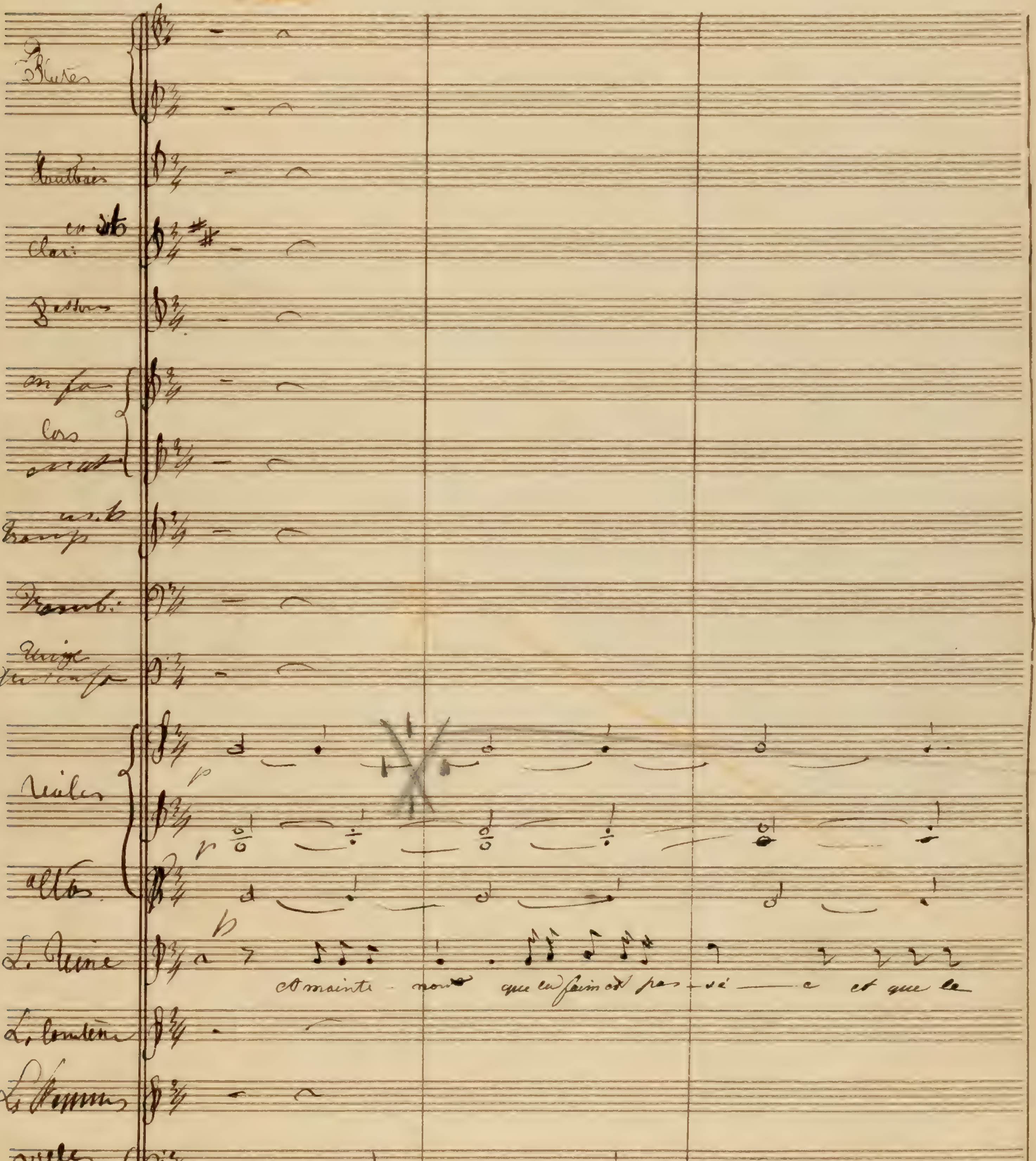
Mélodrame

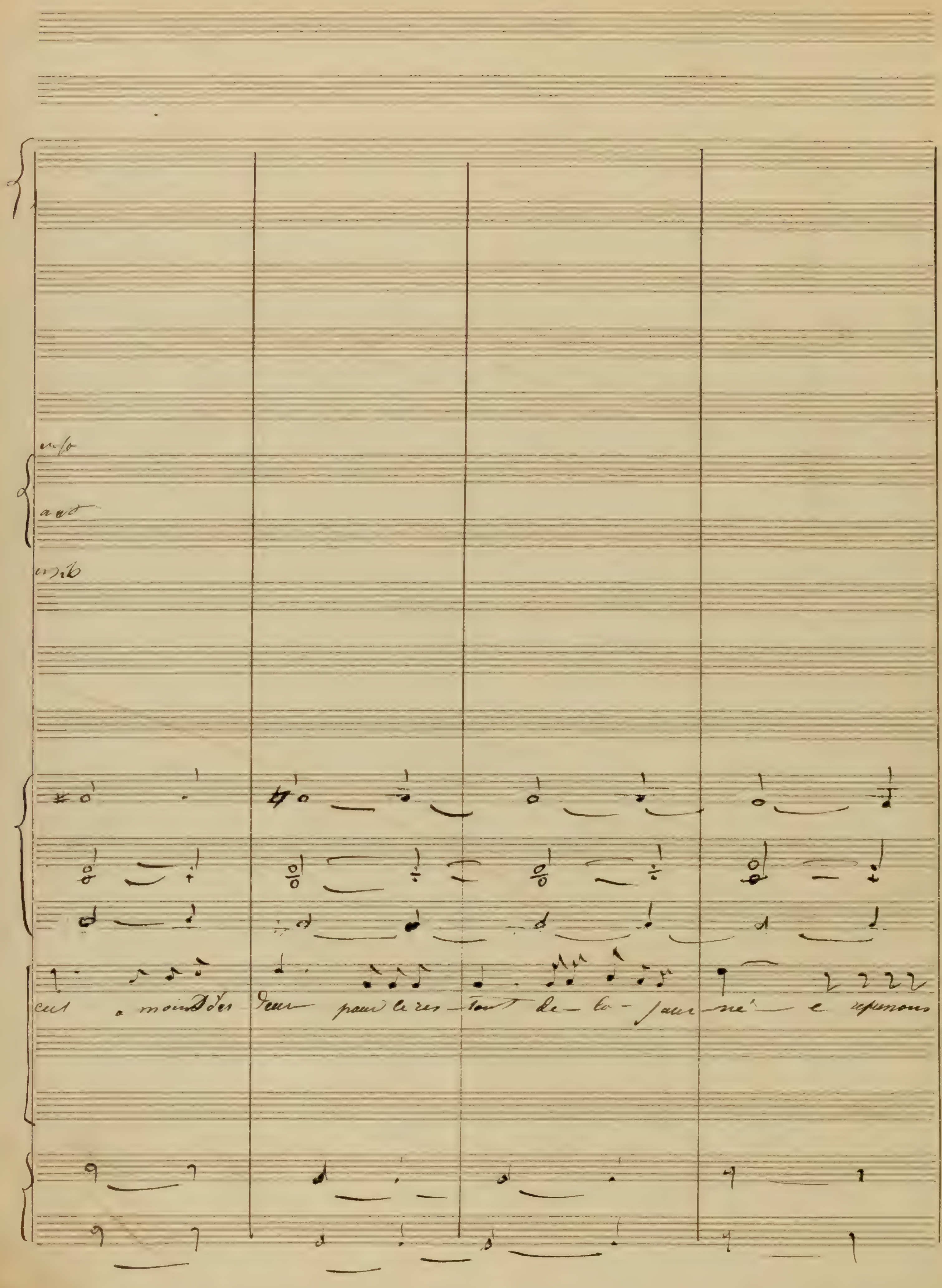


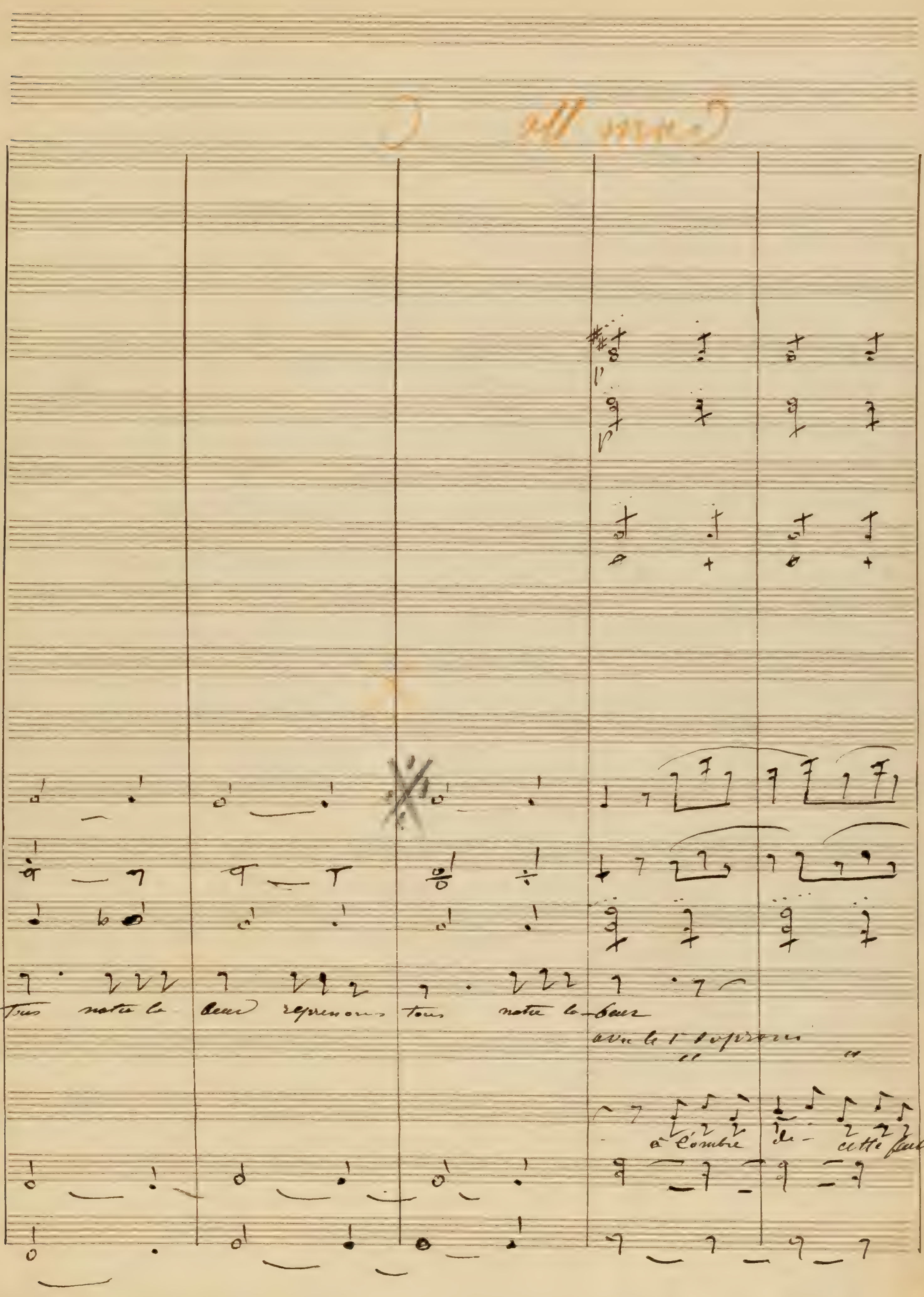
N° 6.

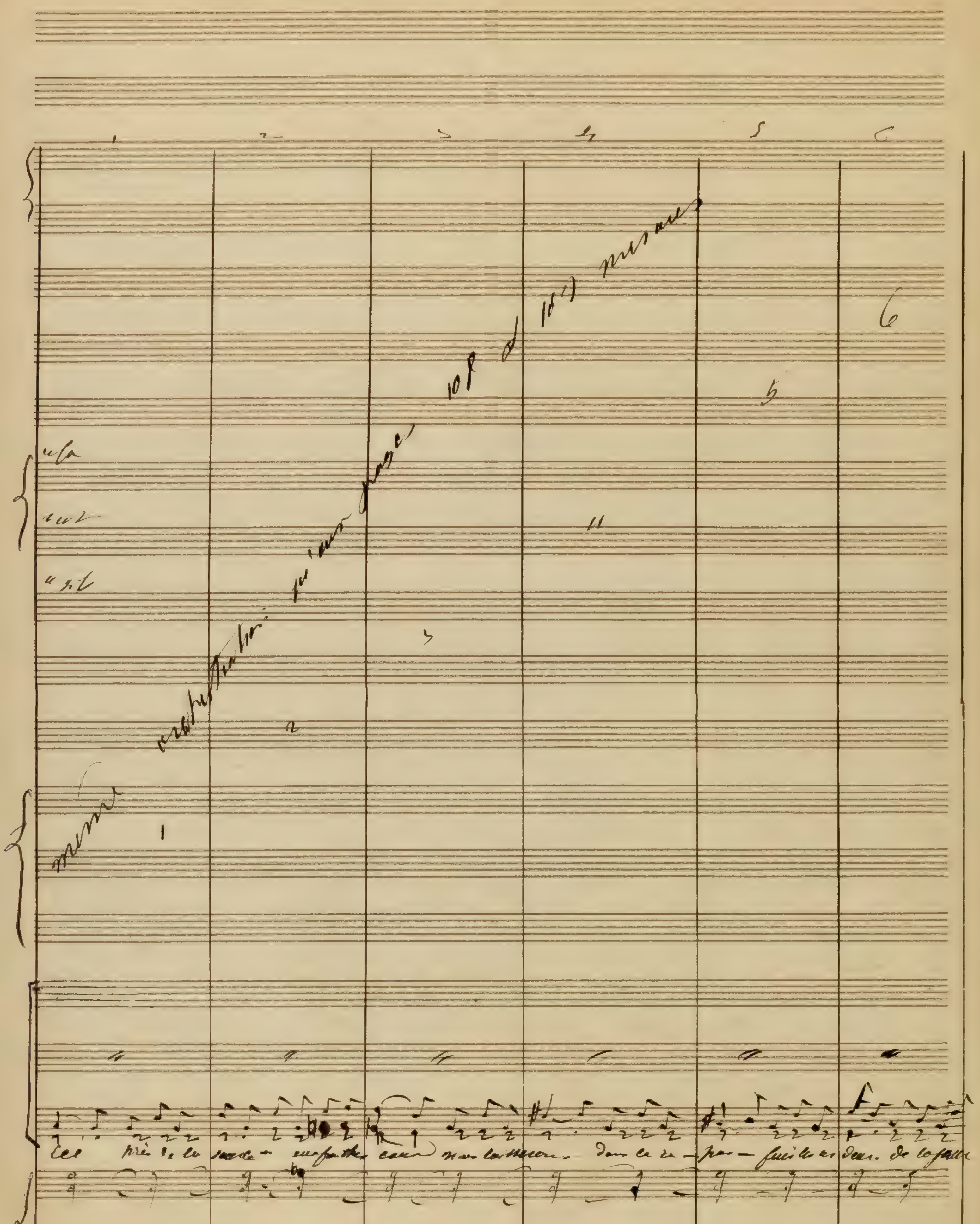
Et maintenant à l'ouvrage !

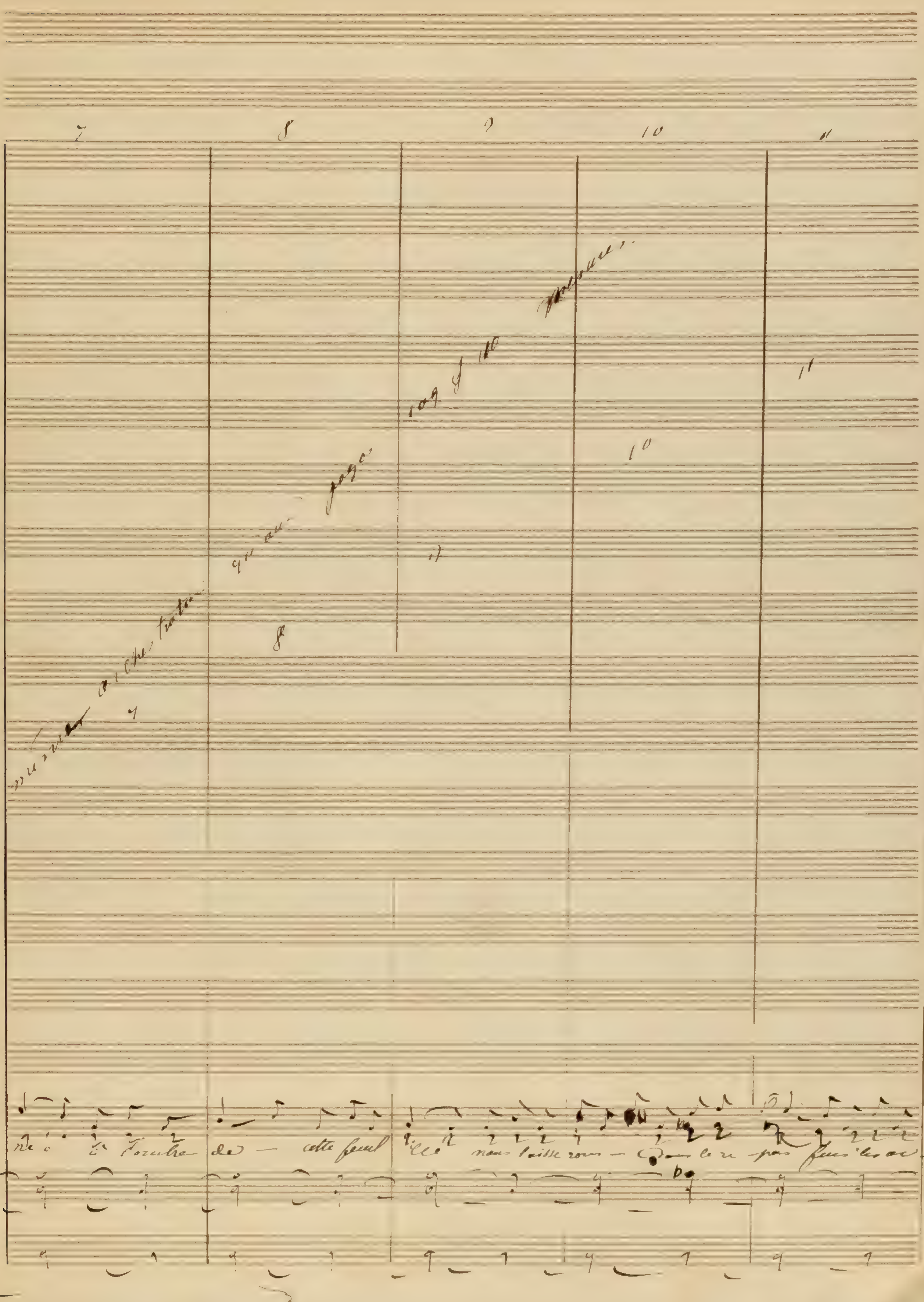
récit et reprise du chant ouvrant le n° 4.

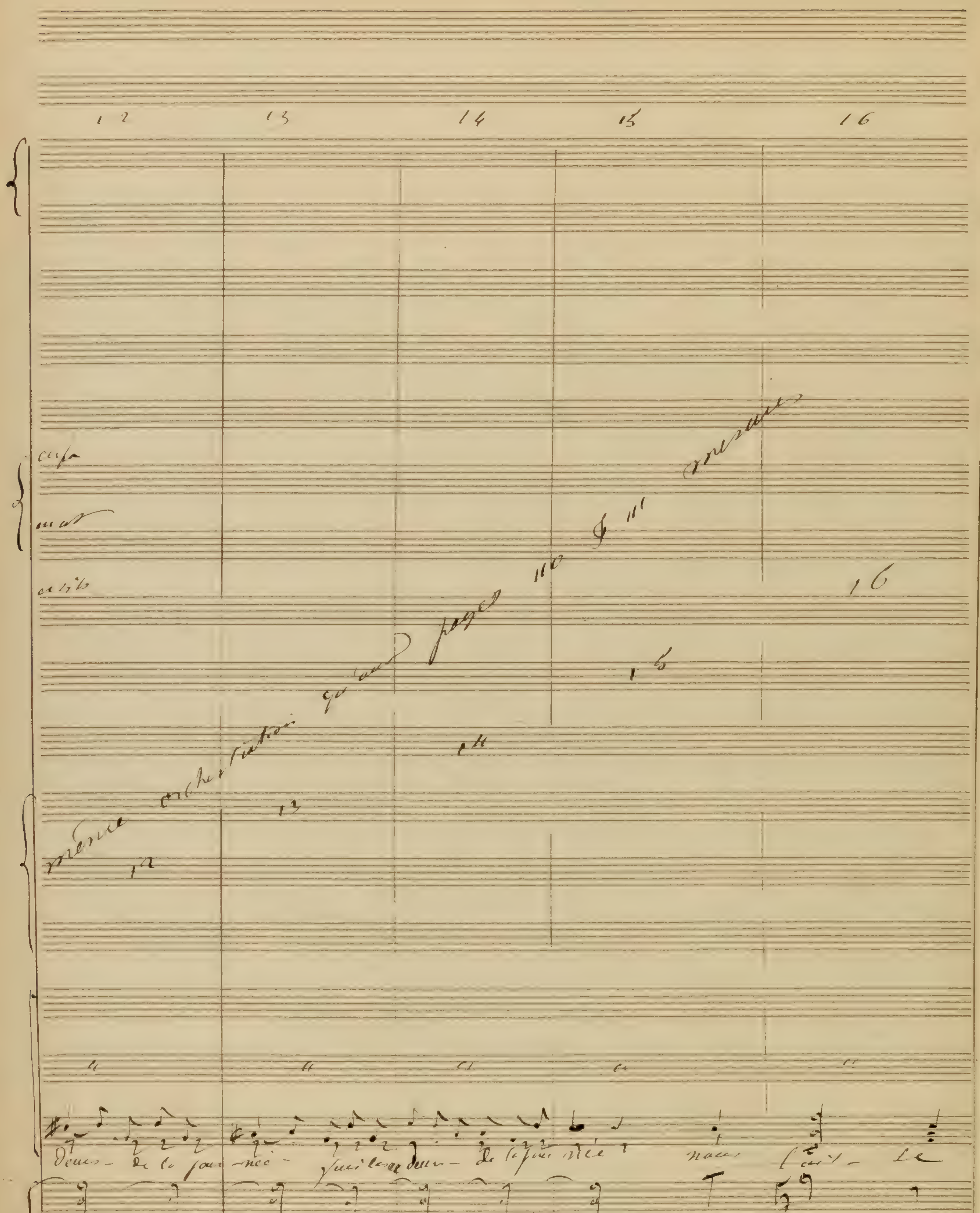


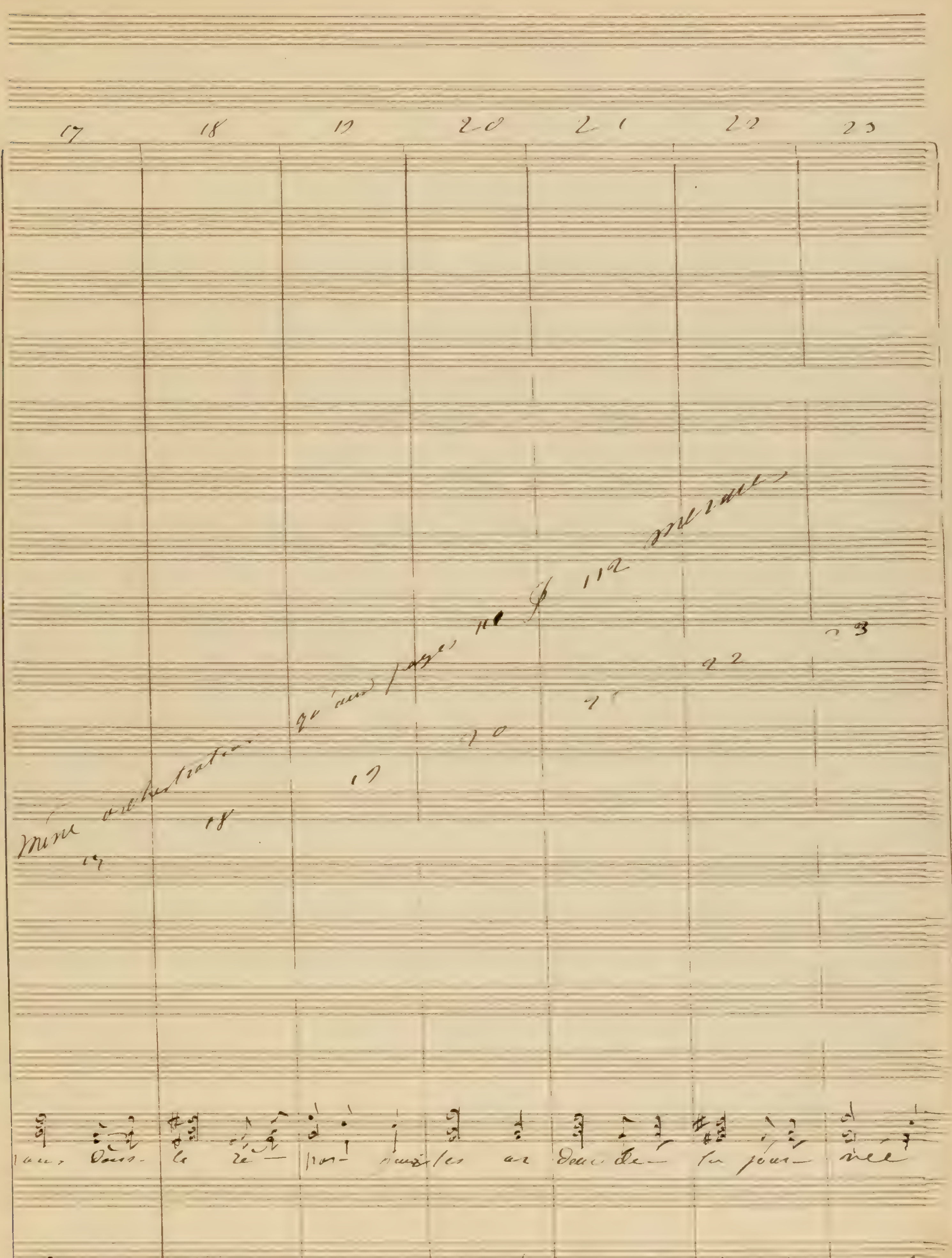


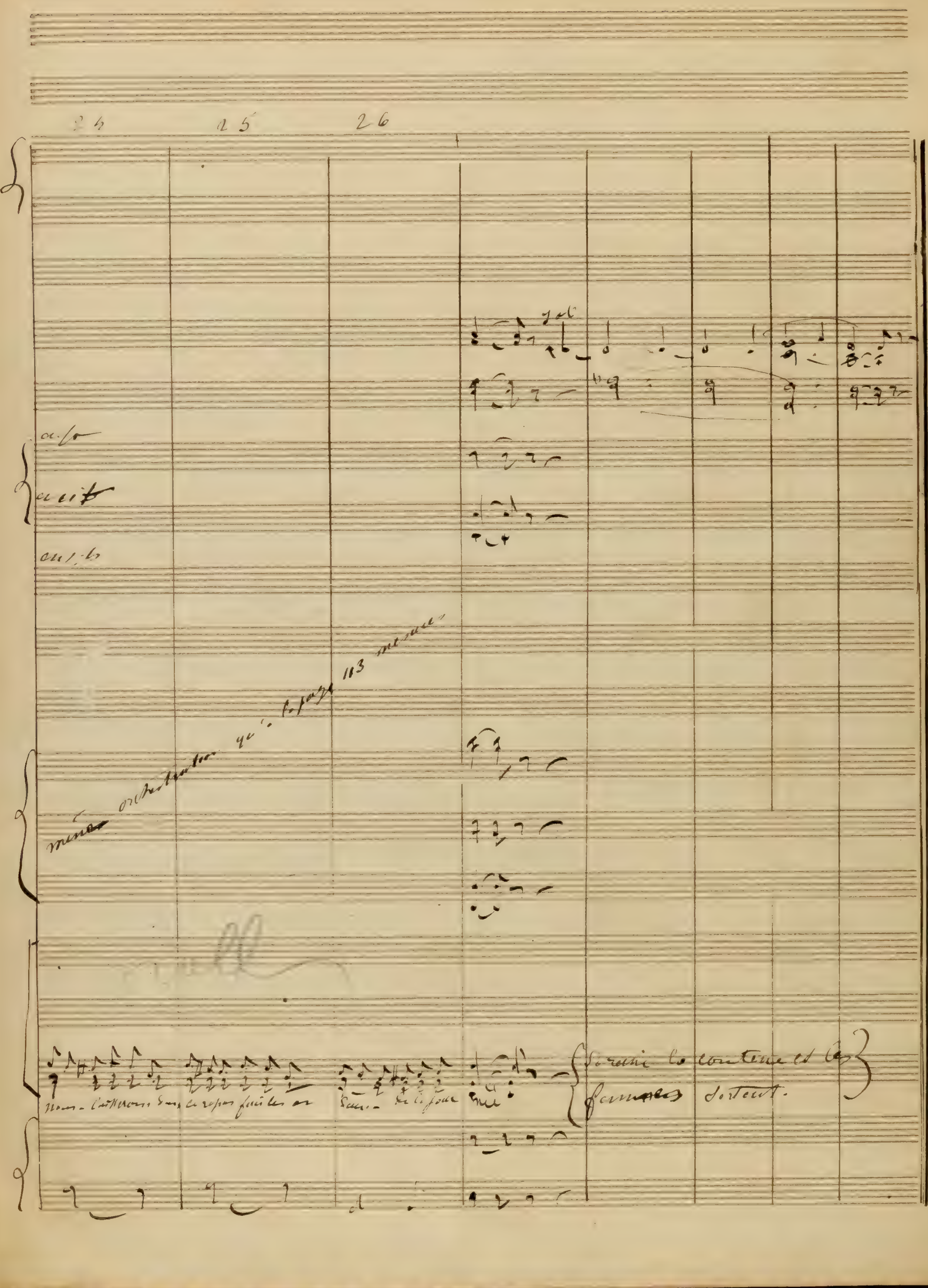

Tous notre la- beur reprenons tous notre la- beur
avec le 1r soprano
à l'ombre de- cette feuil-


même orchestration qu'aux pages 108 et 109 mesures


7
8
9
10
11
page
109


12
13
14
15
16
même orchestration qu'aux pages 110 & 111 mesures
nous
le


17
18
19
20
21
22
23
Même orchestration qu'aux pages 111 & 112 mesures


même orchestration qu'à la page 113 mesure
Soraïde les contient et les femmes sortent.

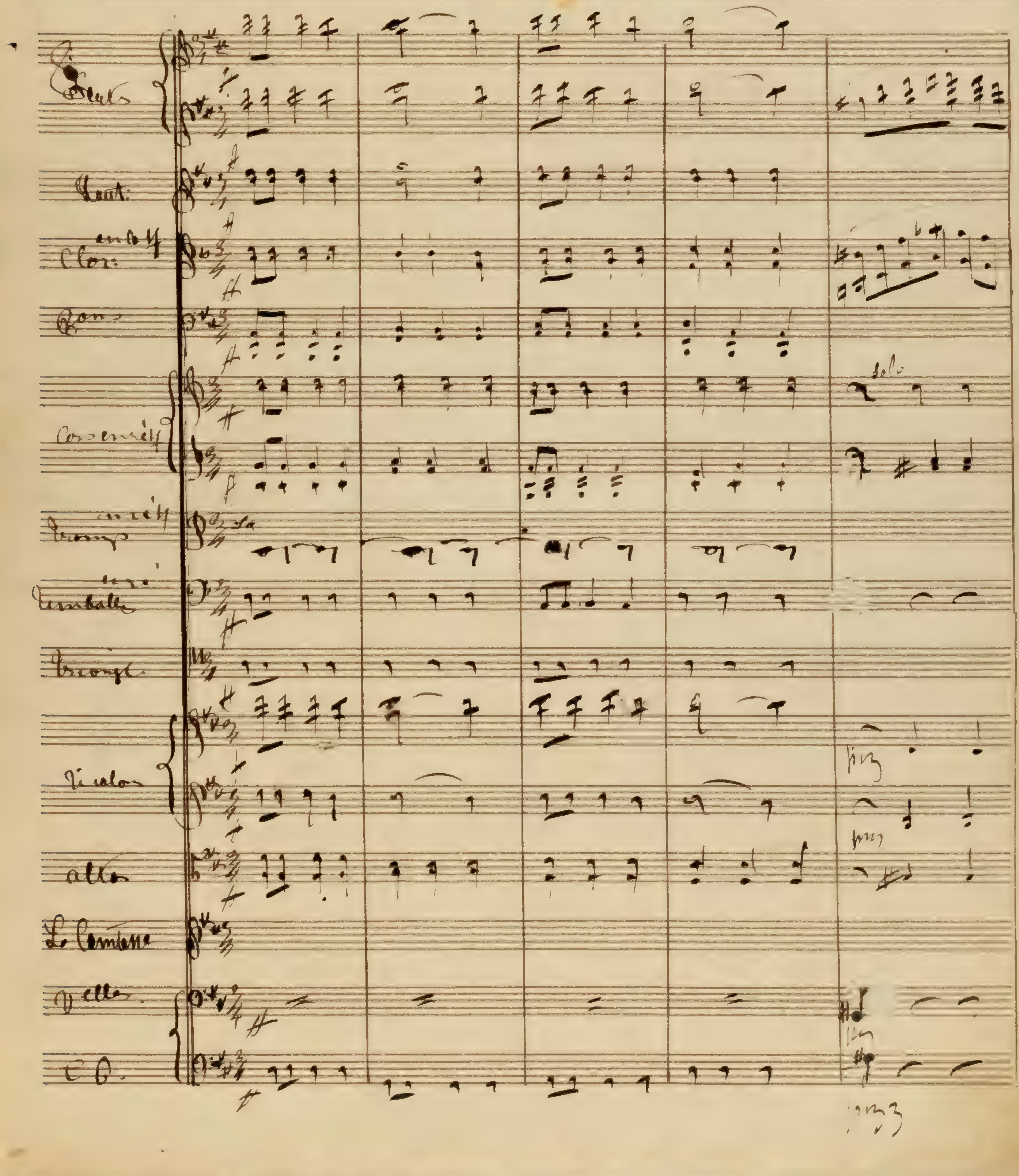
Suppl: plus que je n'en sais moi même

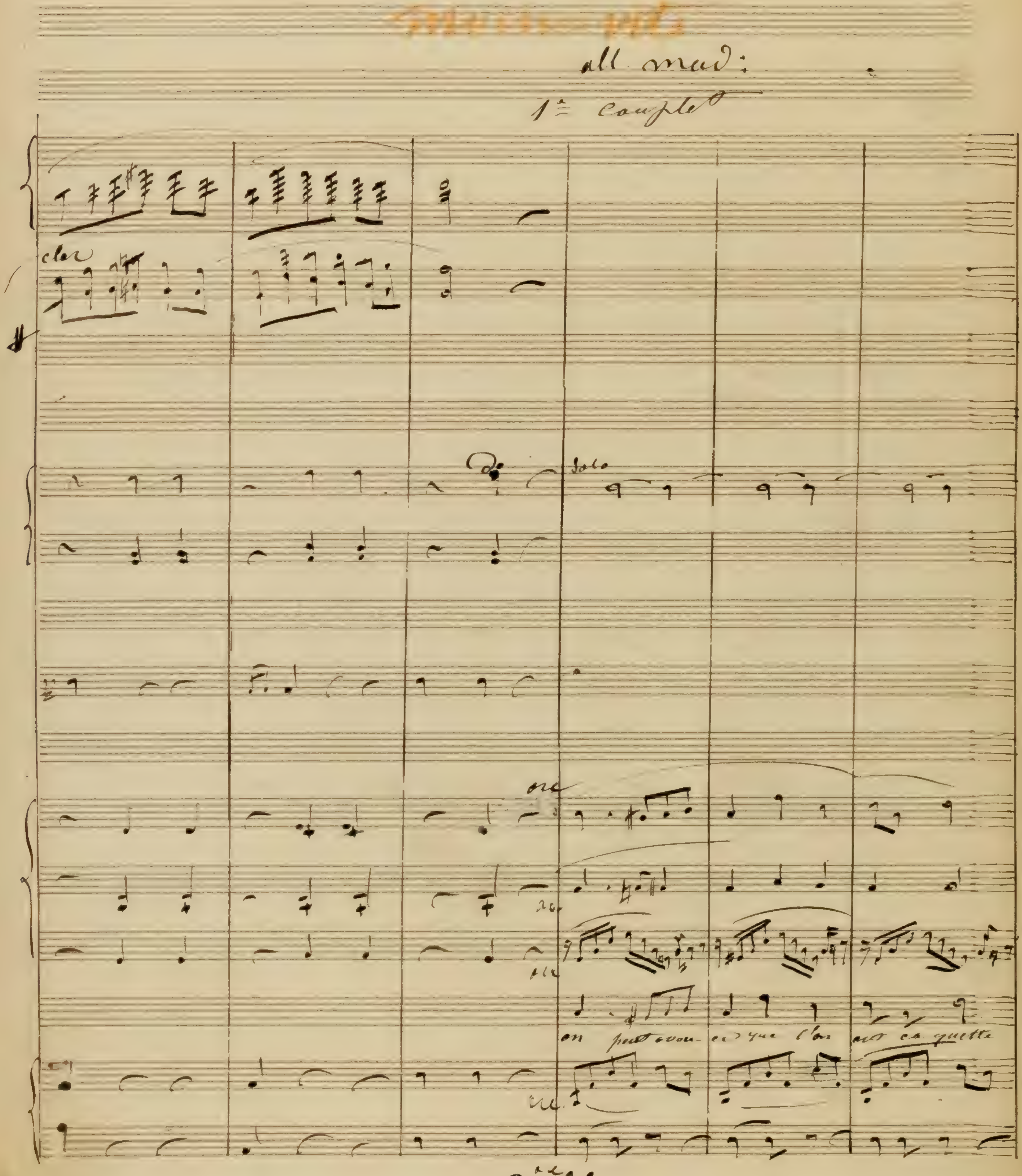
N°

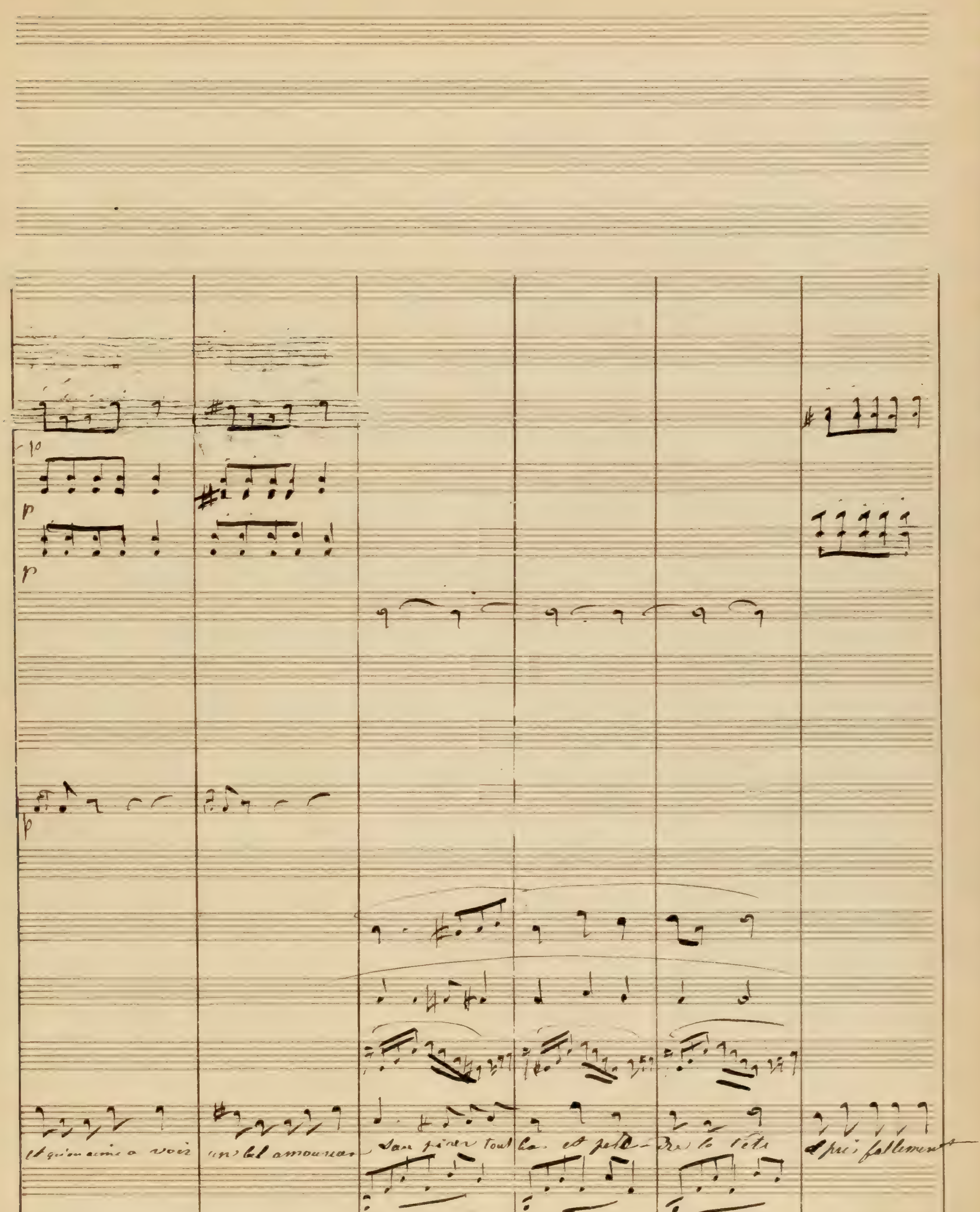
et moins plus que je n'en sais.

Romance

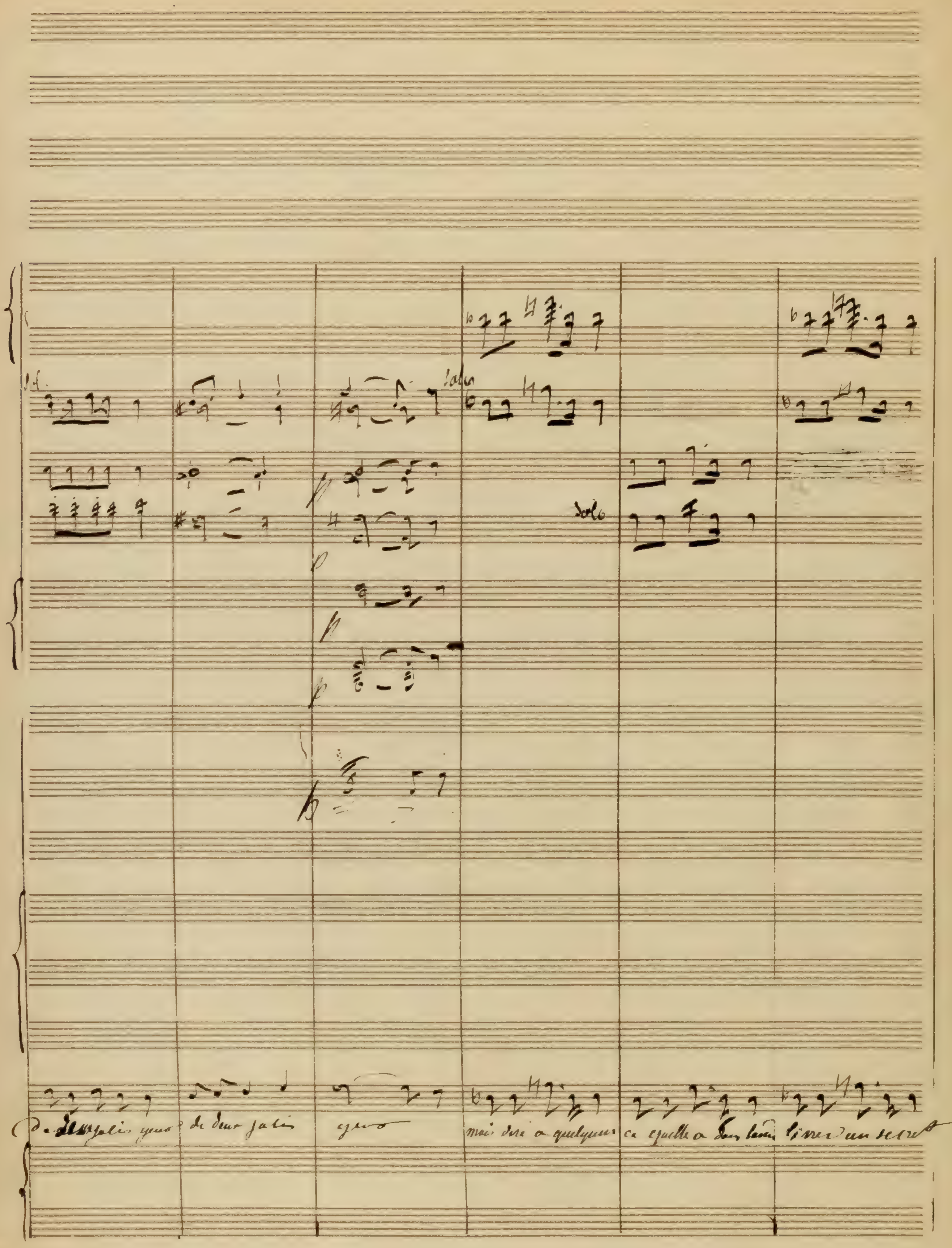
Tempo di valse

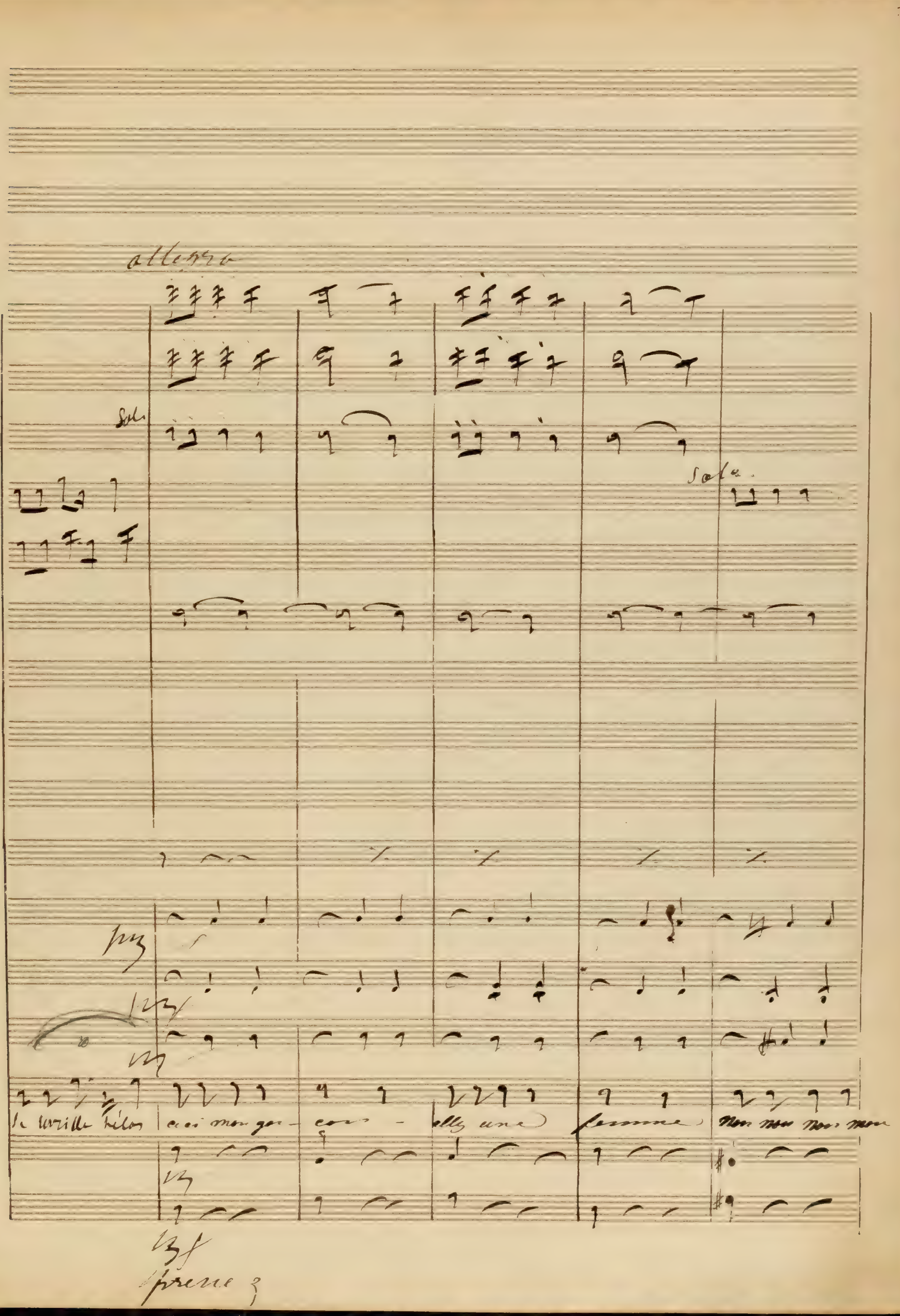


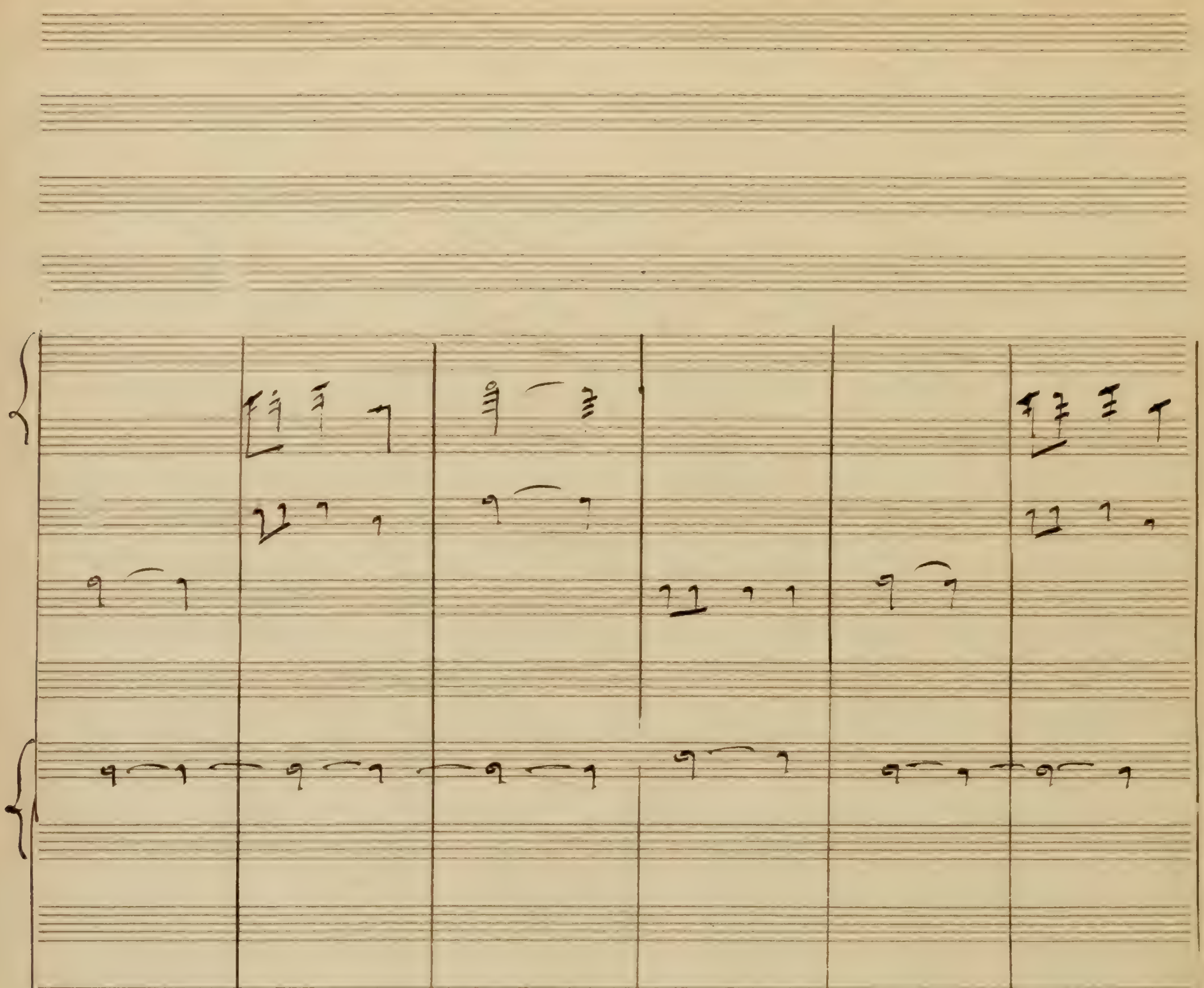

all mod:
1er couplet
clar
solo

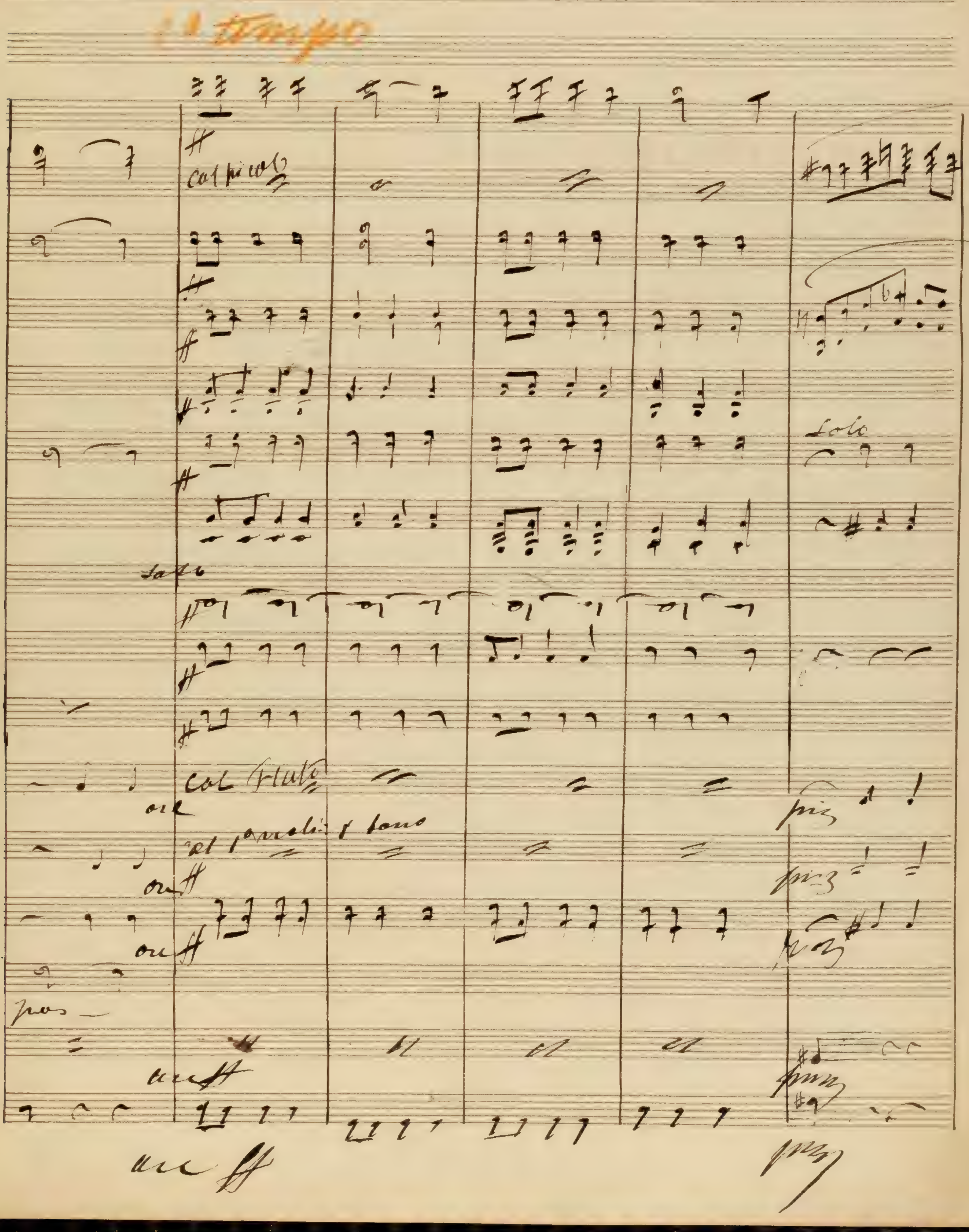

Et qui n'aime a voir
un bel amoureux
tout
bas et
la tête
follement

1V

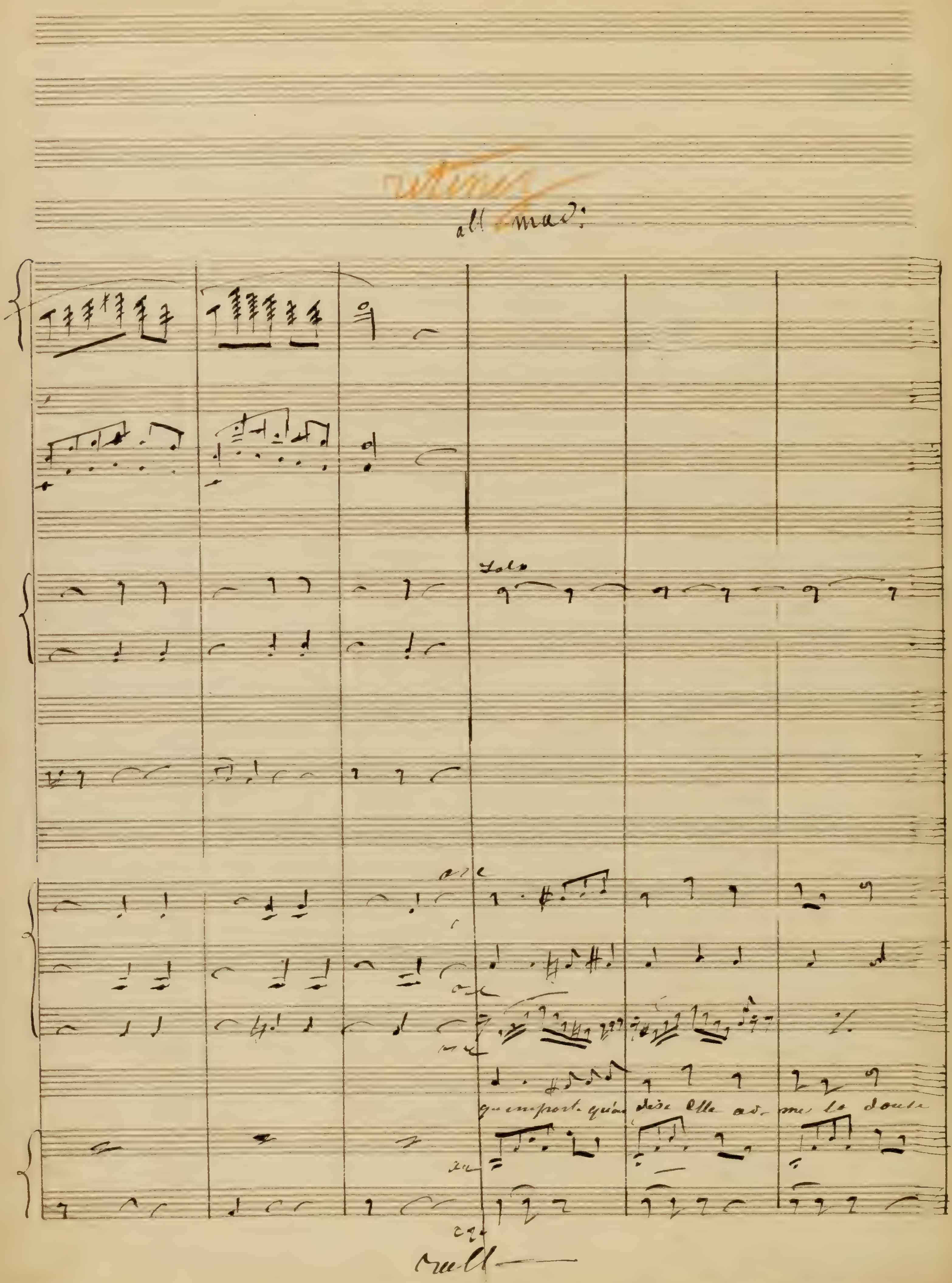

Solo
Solo
de deux jolis yeux de deux jolis yeux
mais dire à quelqu'un ce qu'elle a dans l'âme livrer un secret

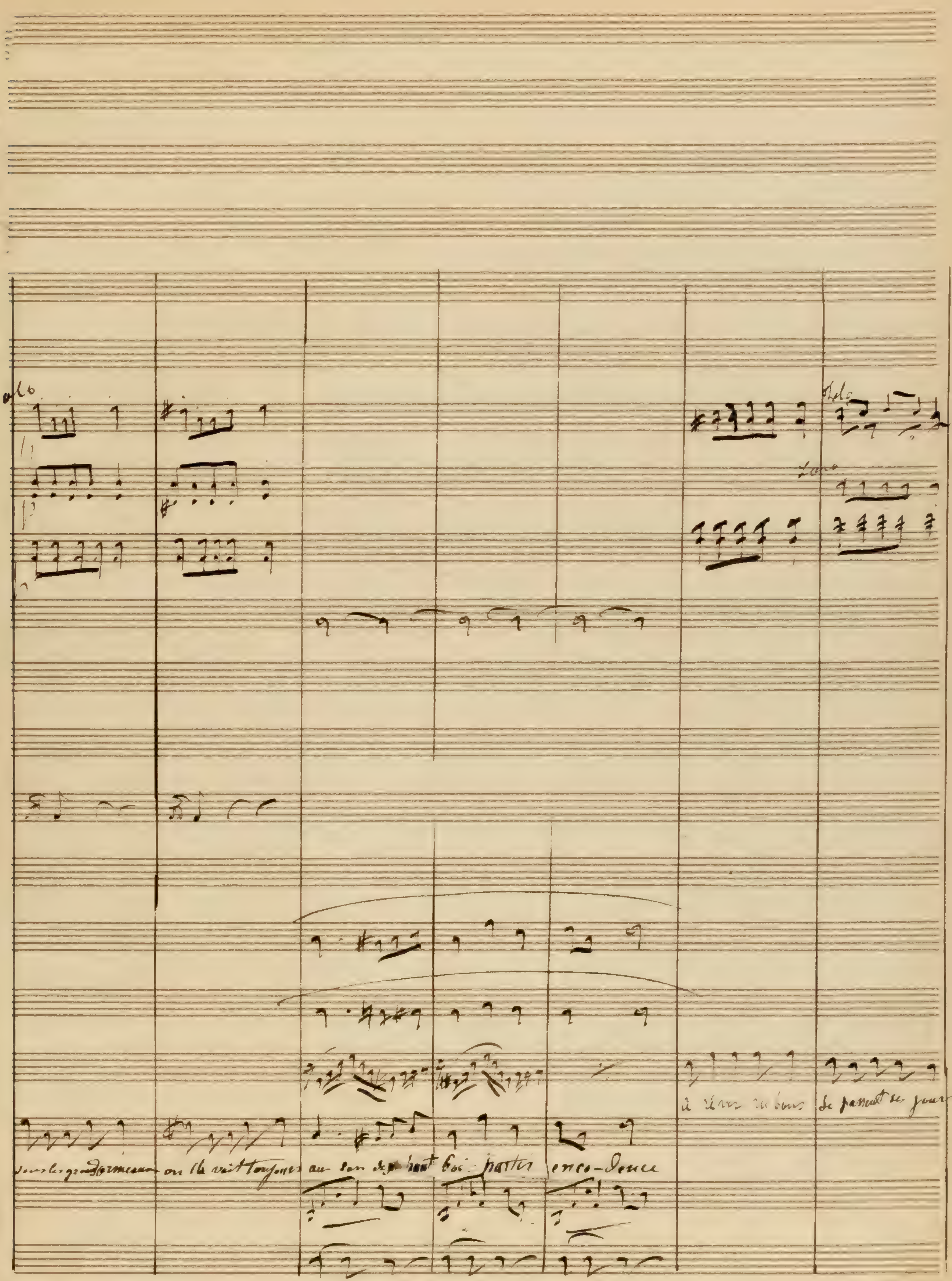

allegro
Solo
Solo
pizz
femme
Non non non non

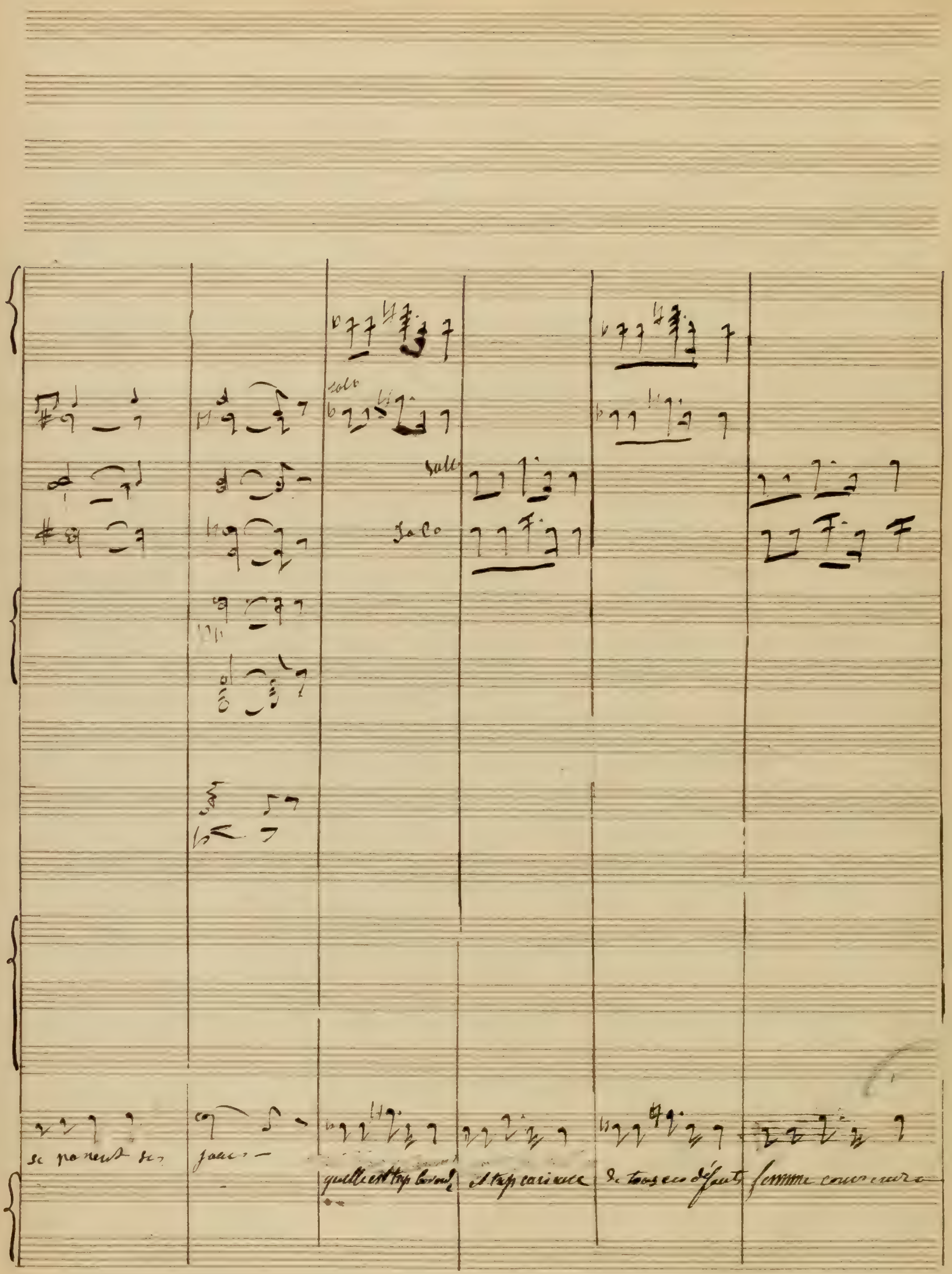

non
ne le di ra
pas
ne le dira

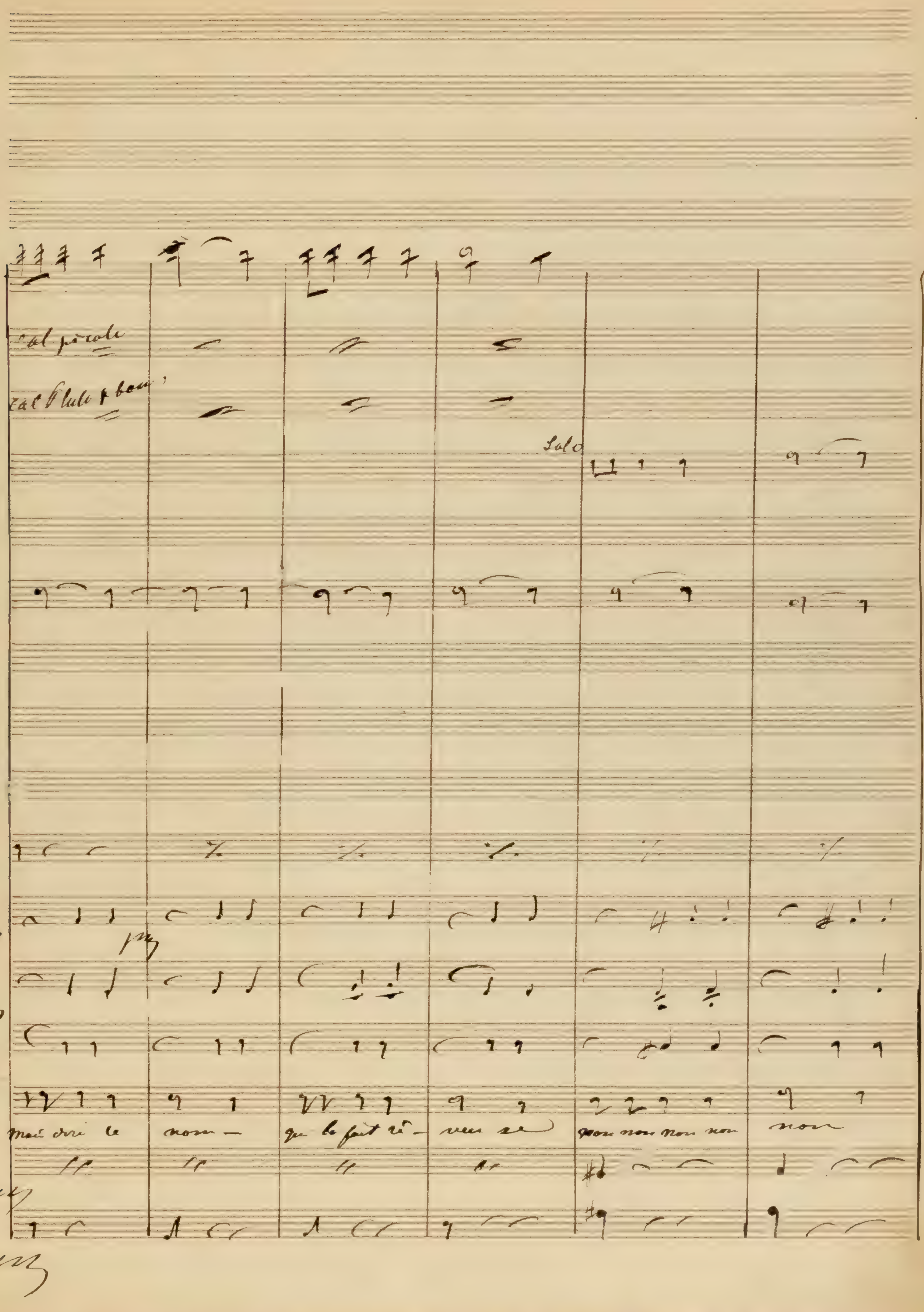


1o tempo
col piccolo
Solo
Col Flauto
pizz

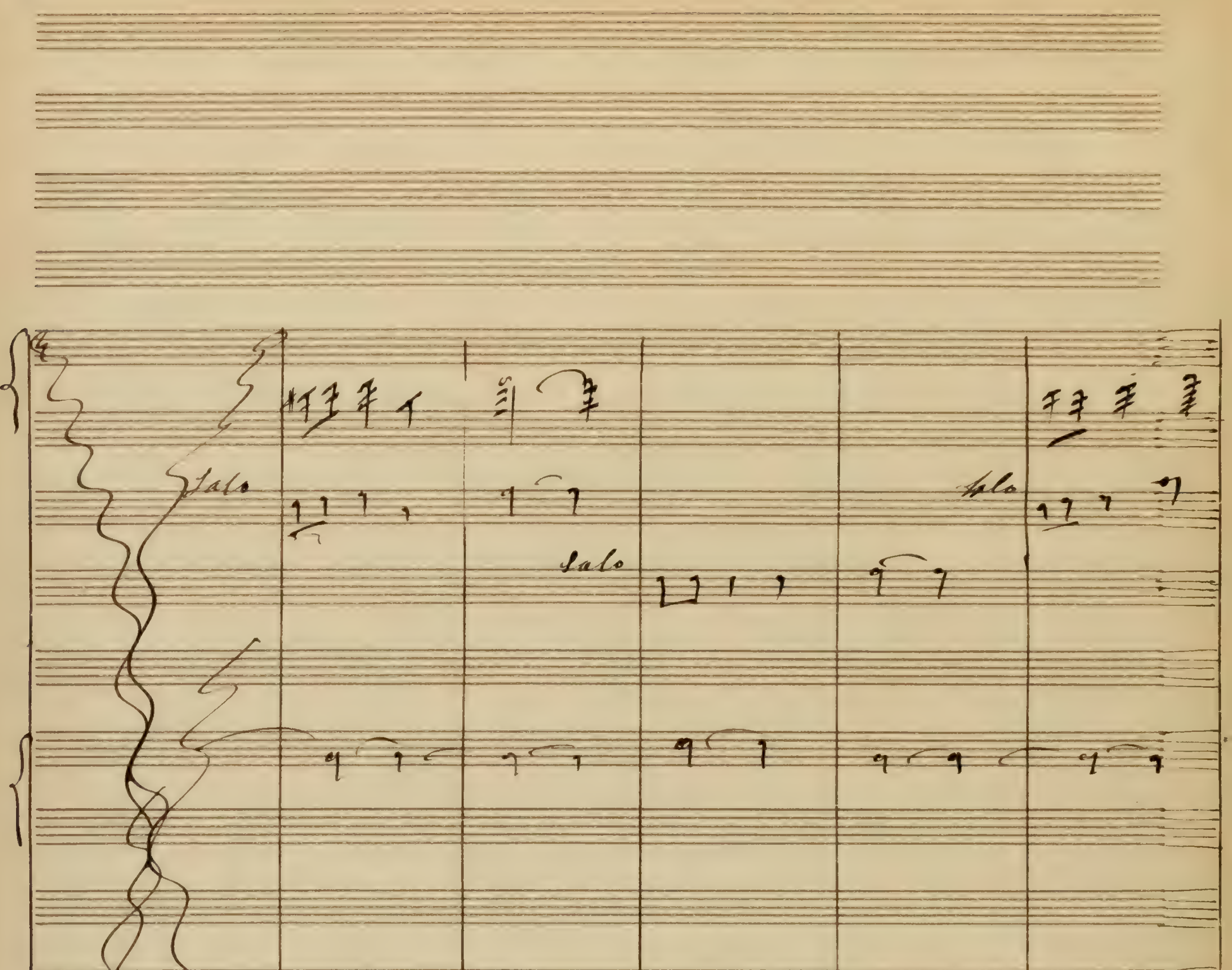

Solo

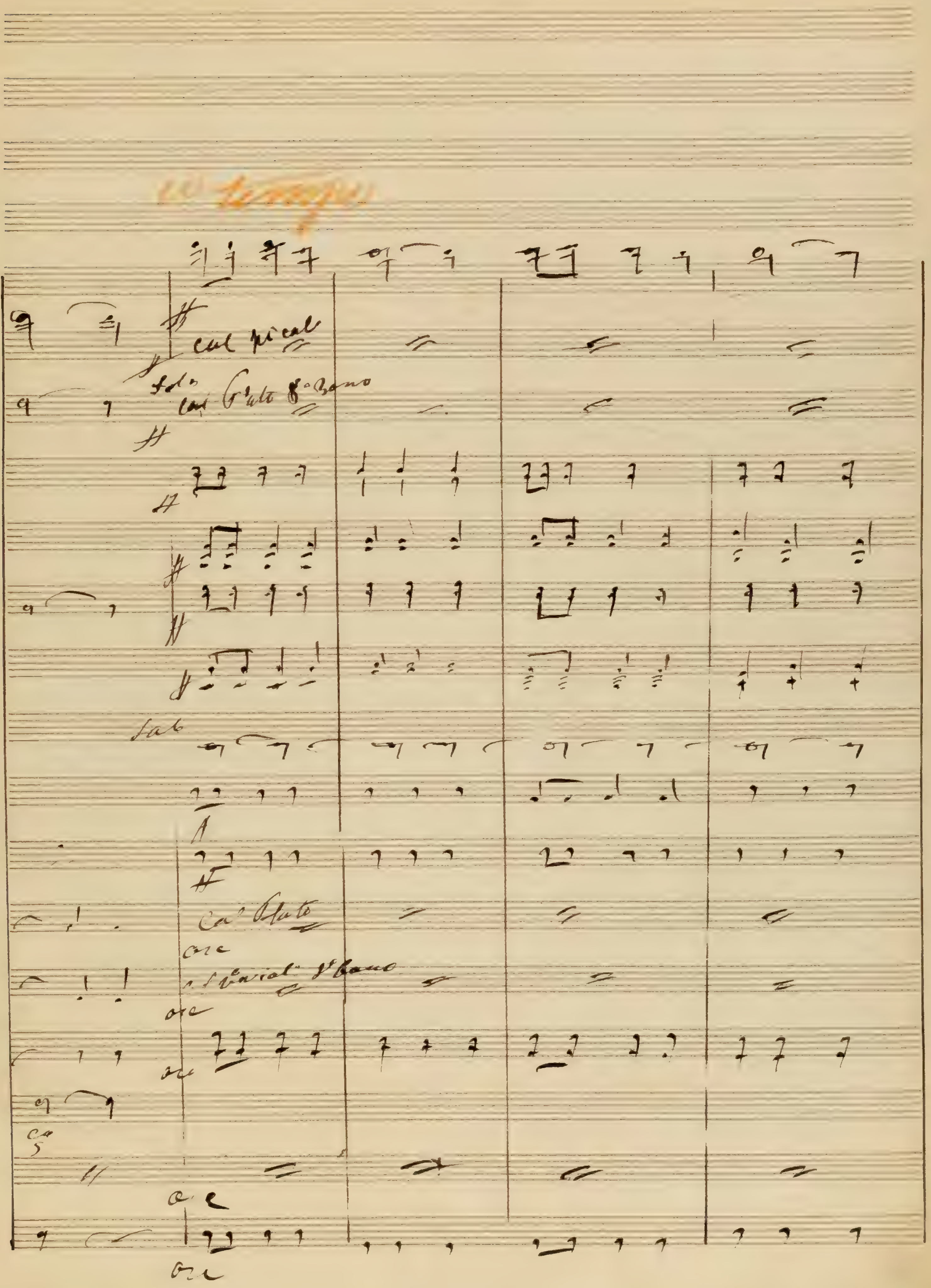

sous les grands ormeaux
on la voit toujours
au son des hautbois
partir
à rêver au bois
se passent ses jours

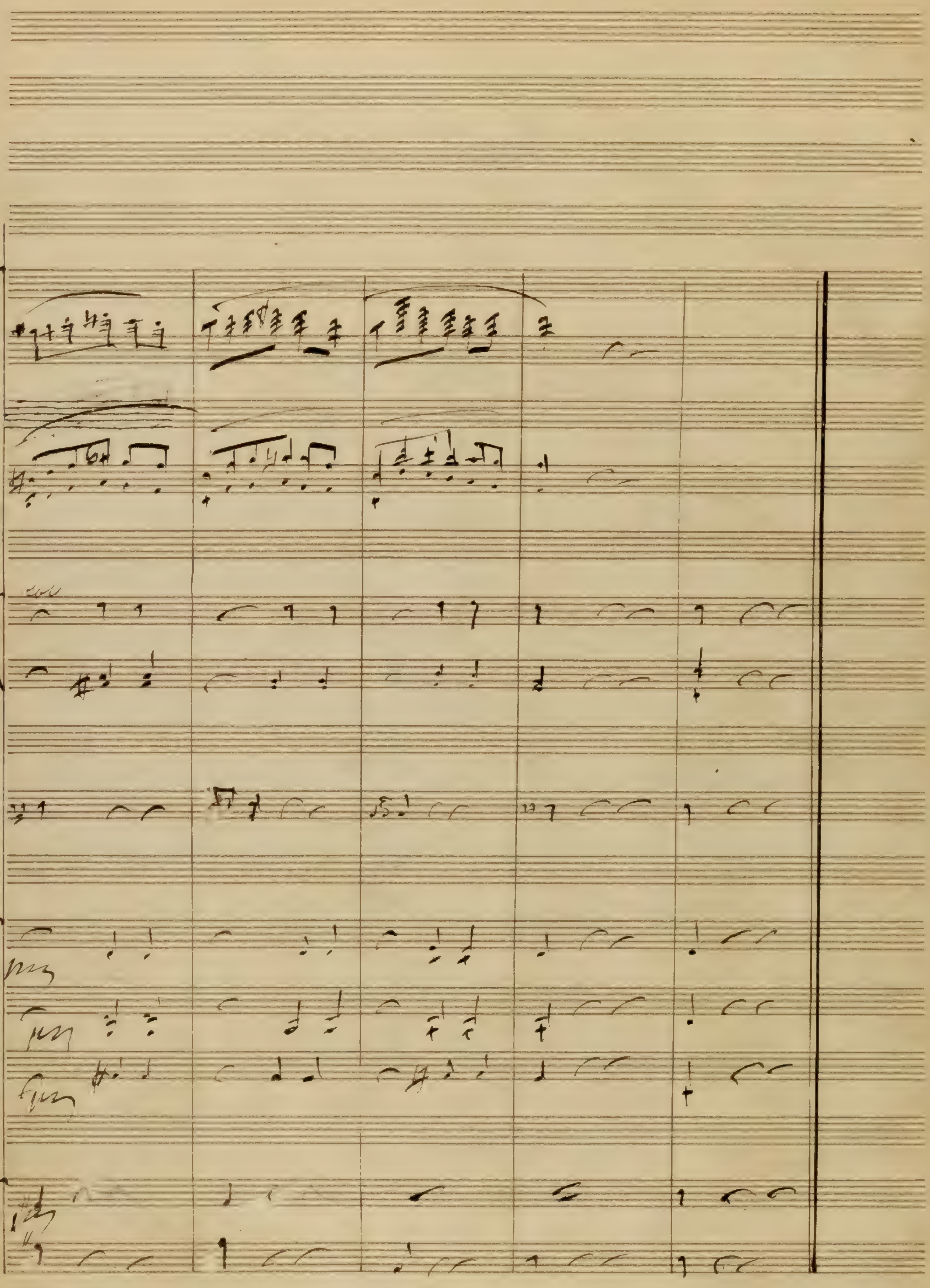

solo
solo
solo
de tous ces défauts


Solo
non non non non
non

XII



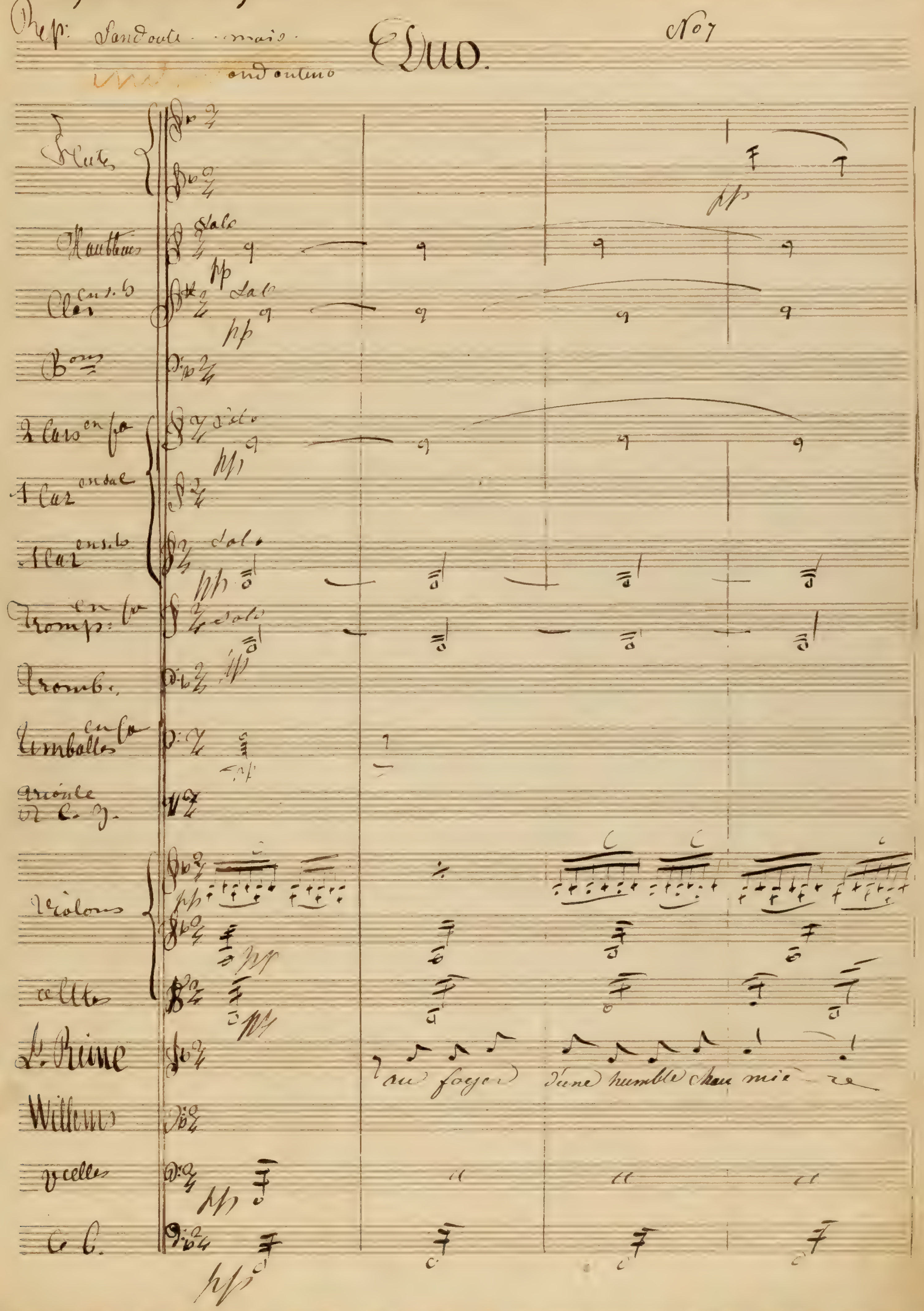

1° tempo
col picol
col Flute

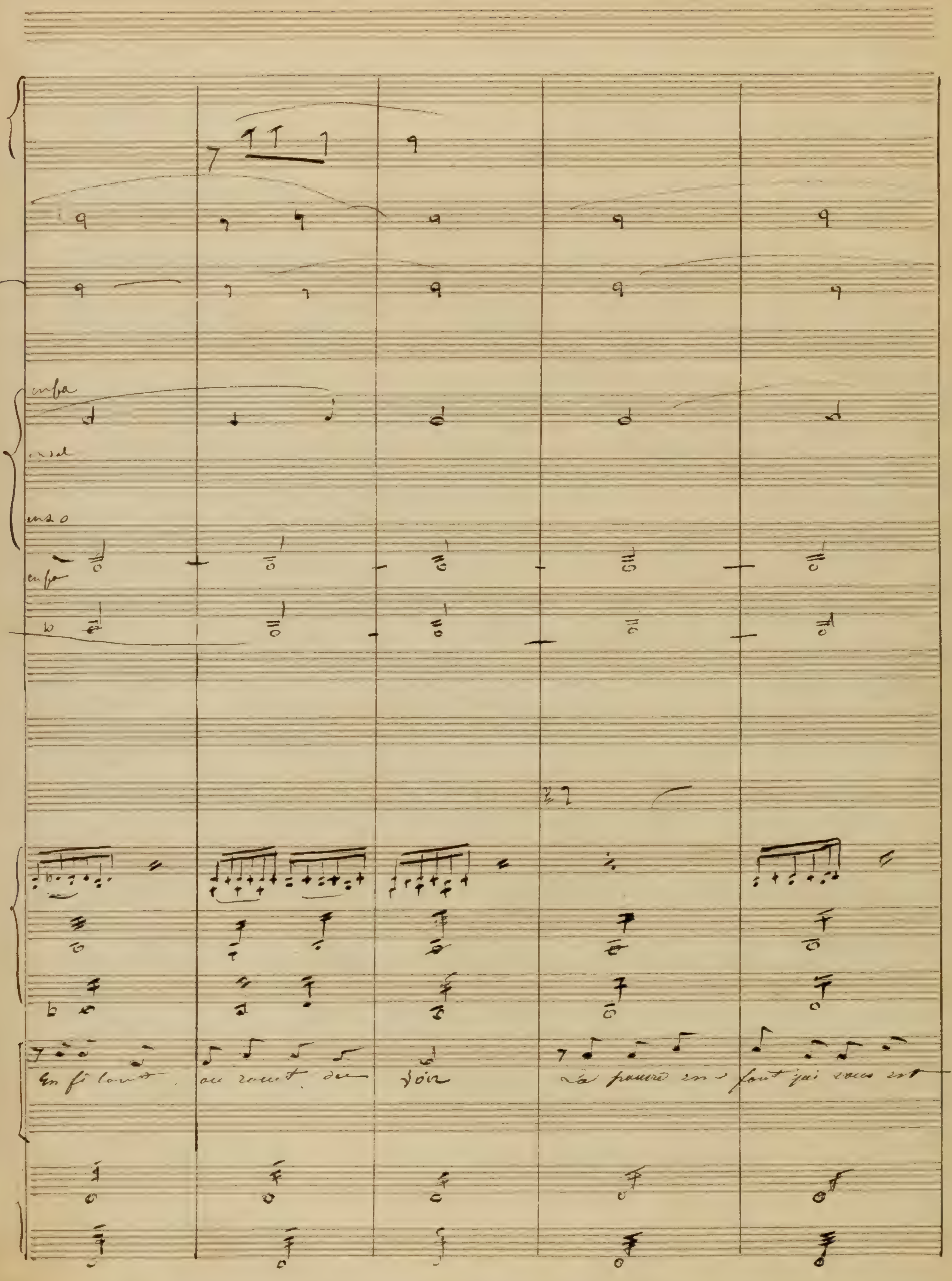


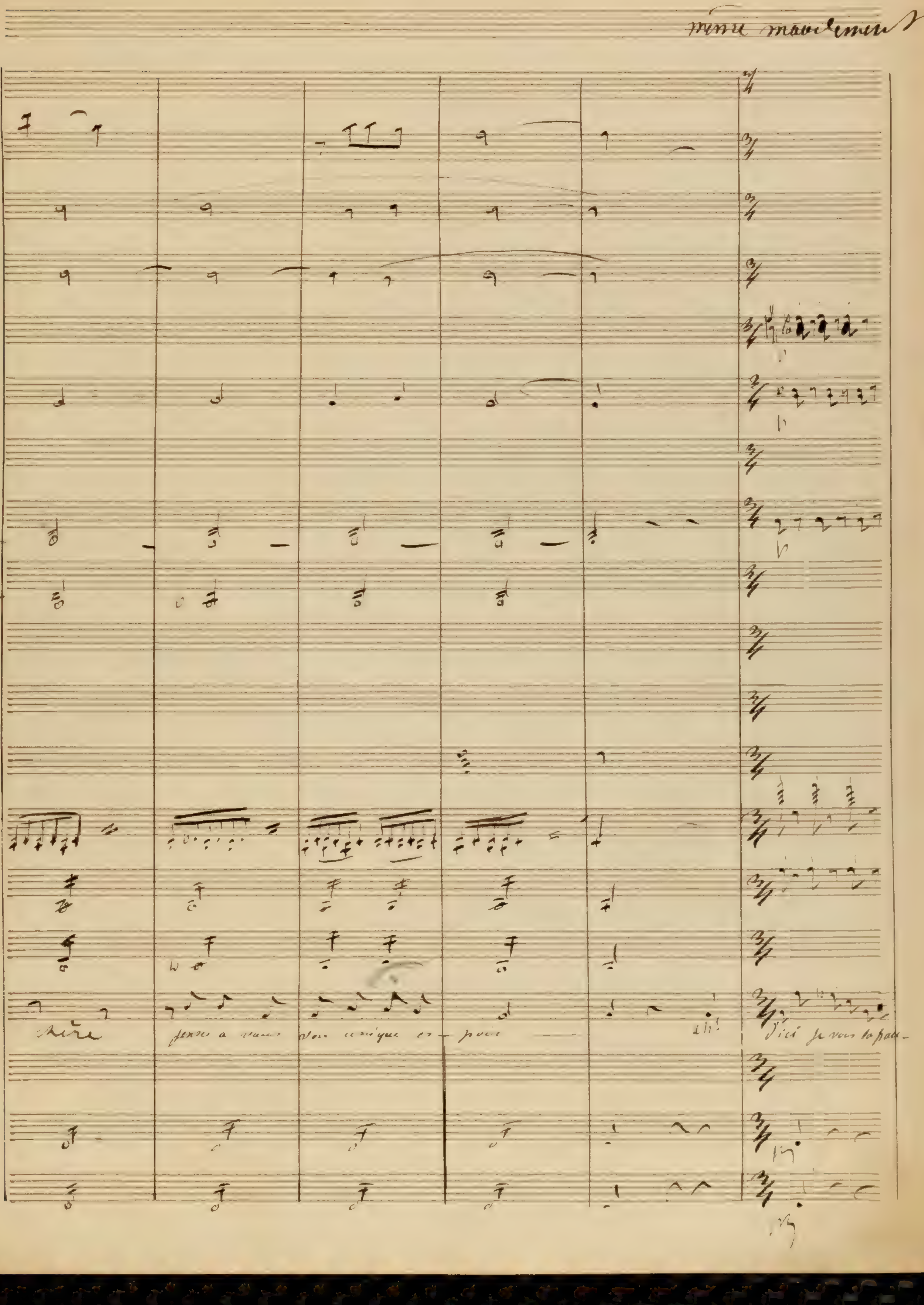
N'est ce pas votre plus chère envie – Sans doute, mais...

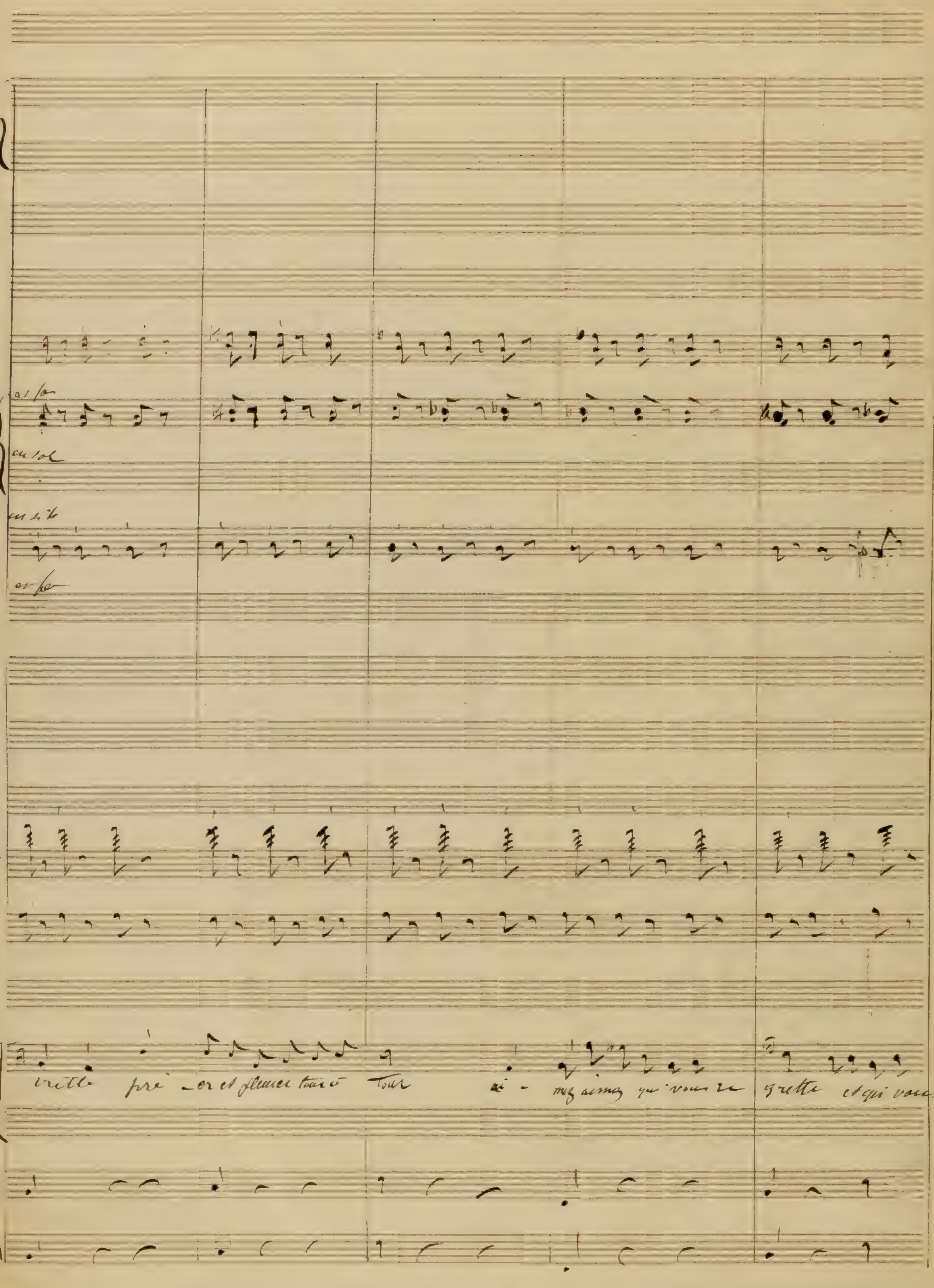
Duo.

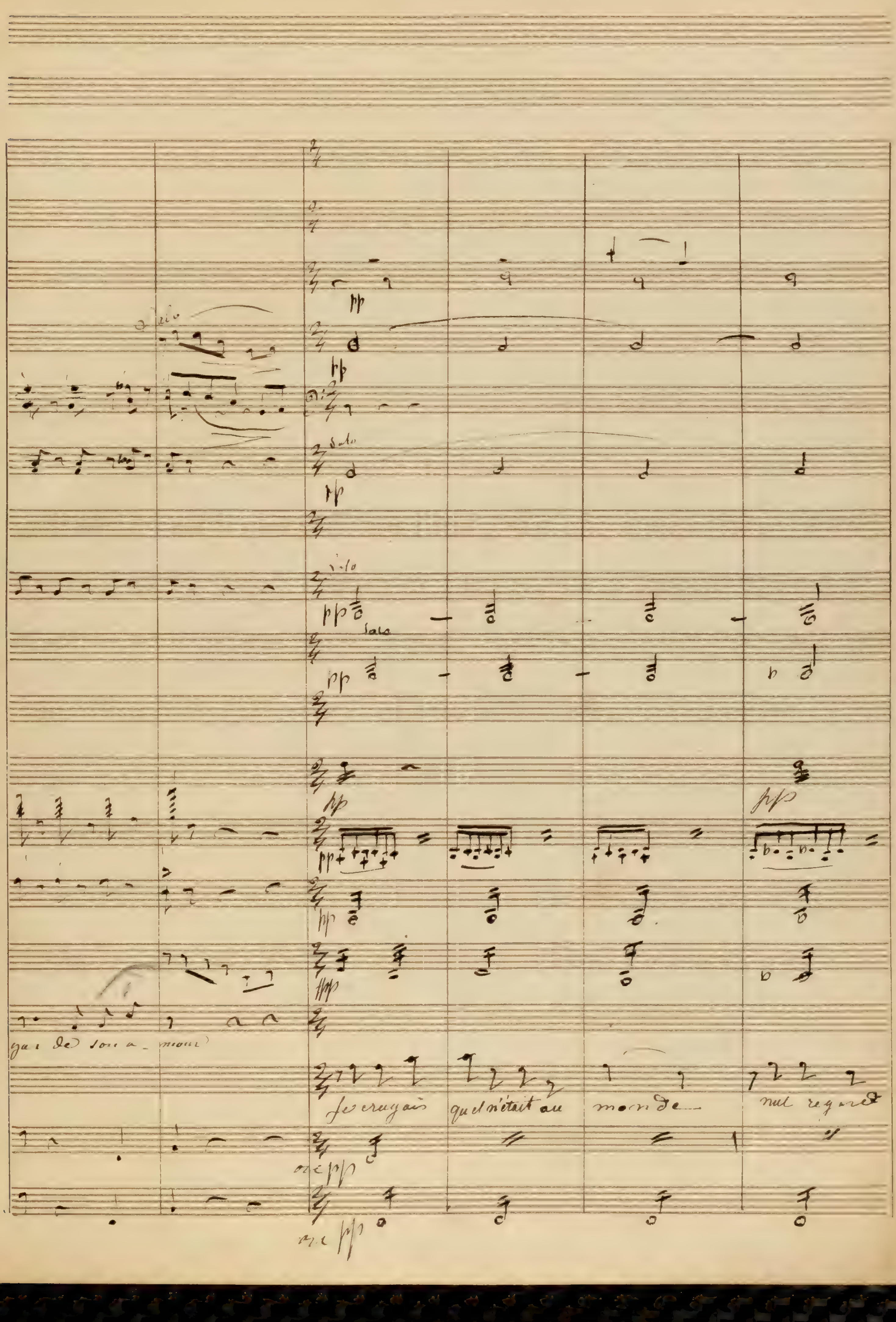
No 7

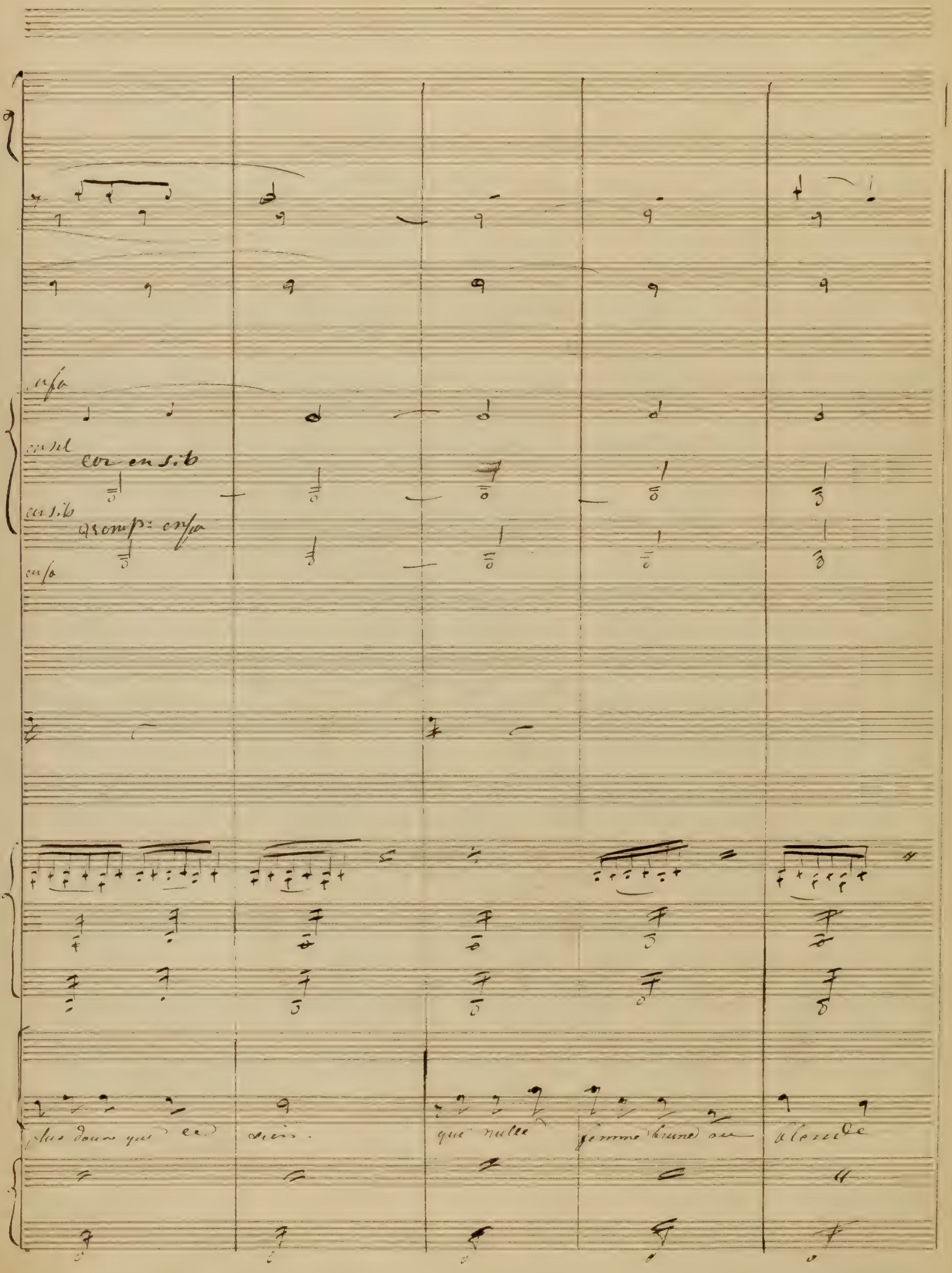


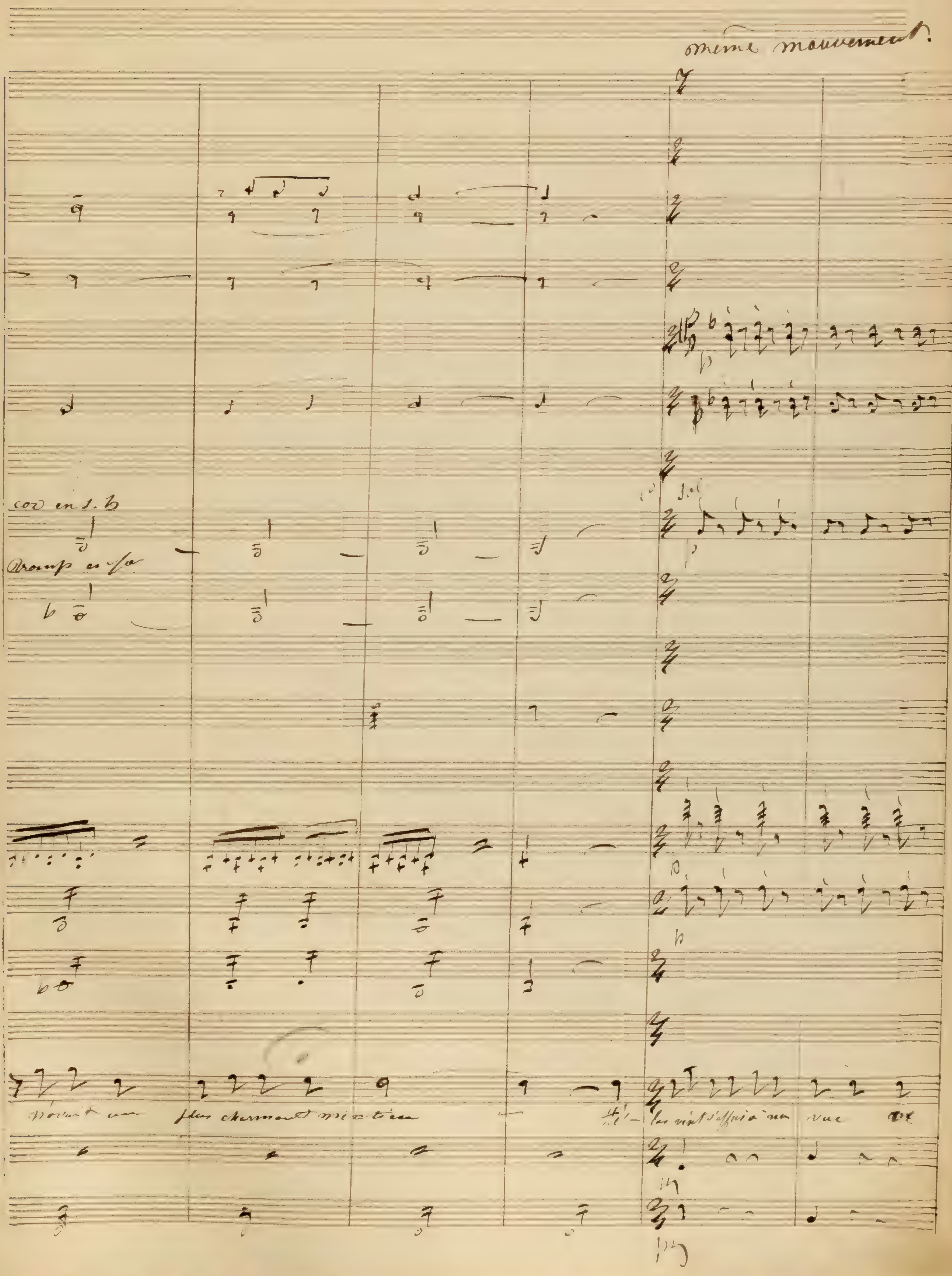

En fi lant au rouet du soir
La pauvre en- fant qui vous est

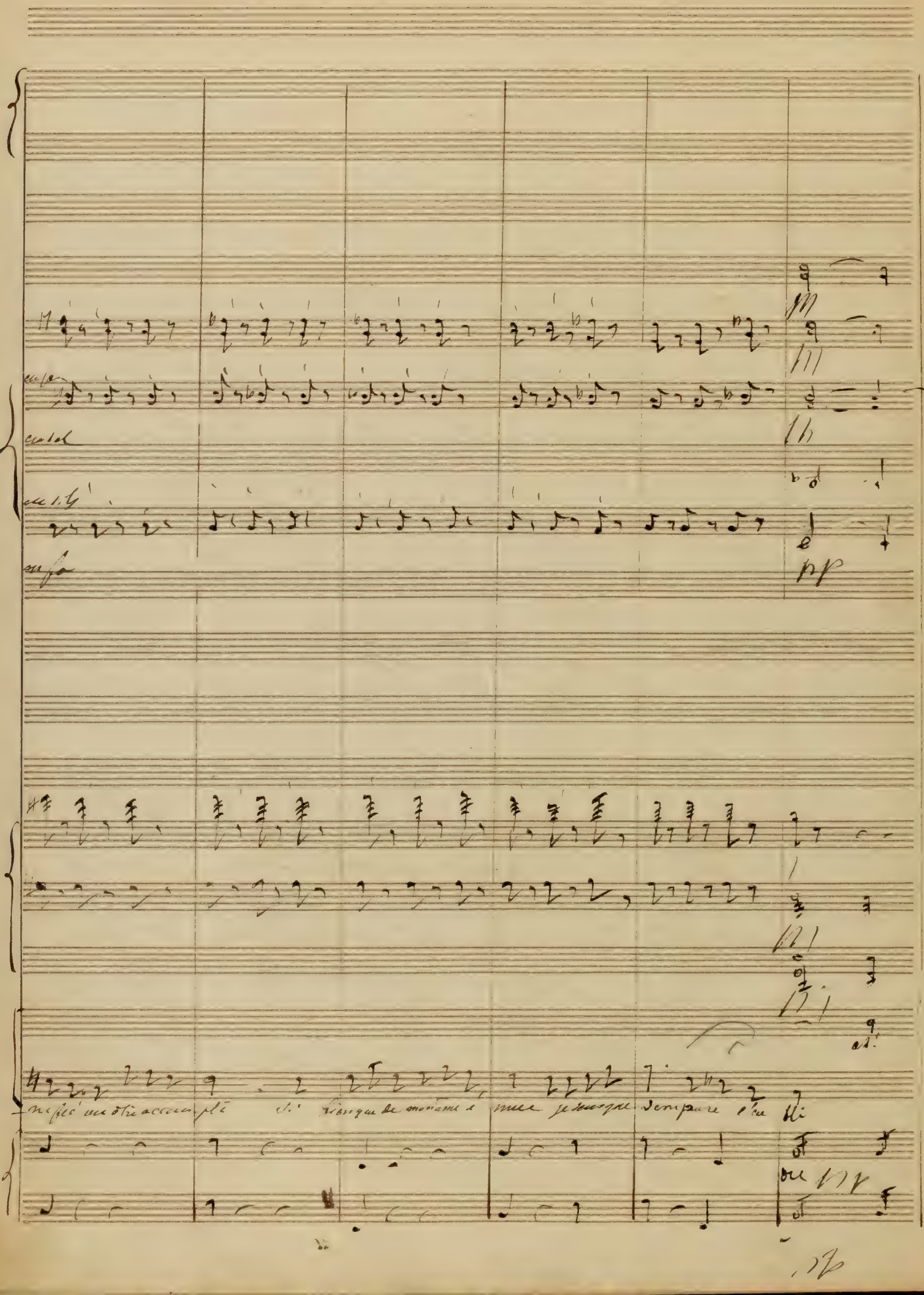

même mouvement
Mère
pense à vous Mon unique es-poir
ah!
d'ici je vous la par-

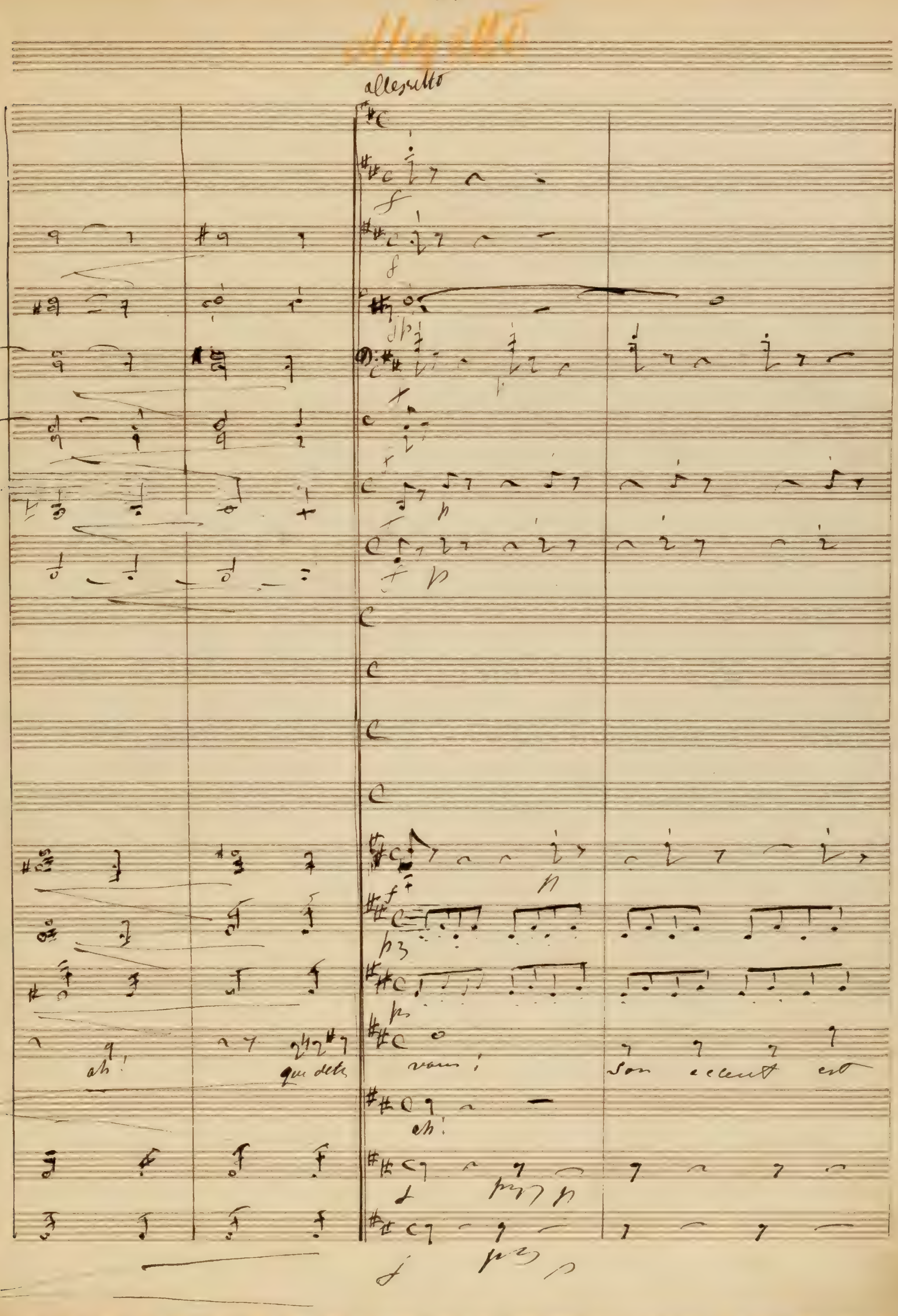

en sol
en si b
en fa
vrille pré - er et fleuri tour à tour
ai - mez aimez qui vous re
grette et qui vous

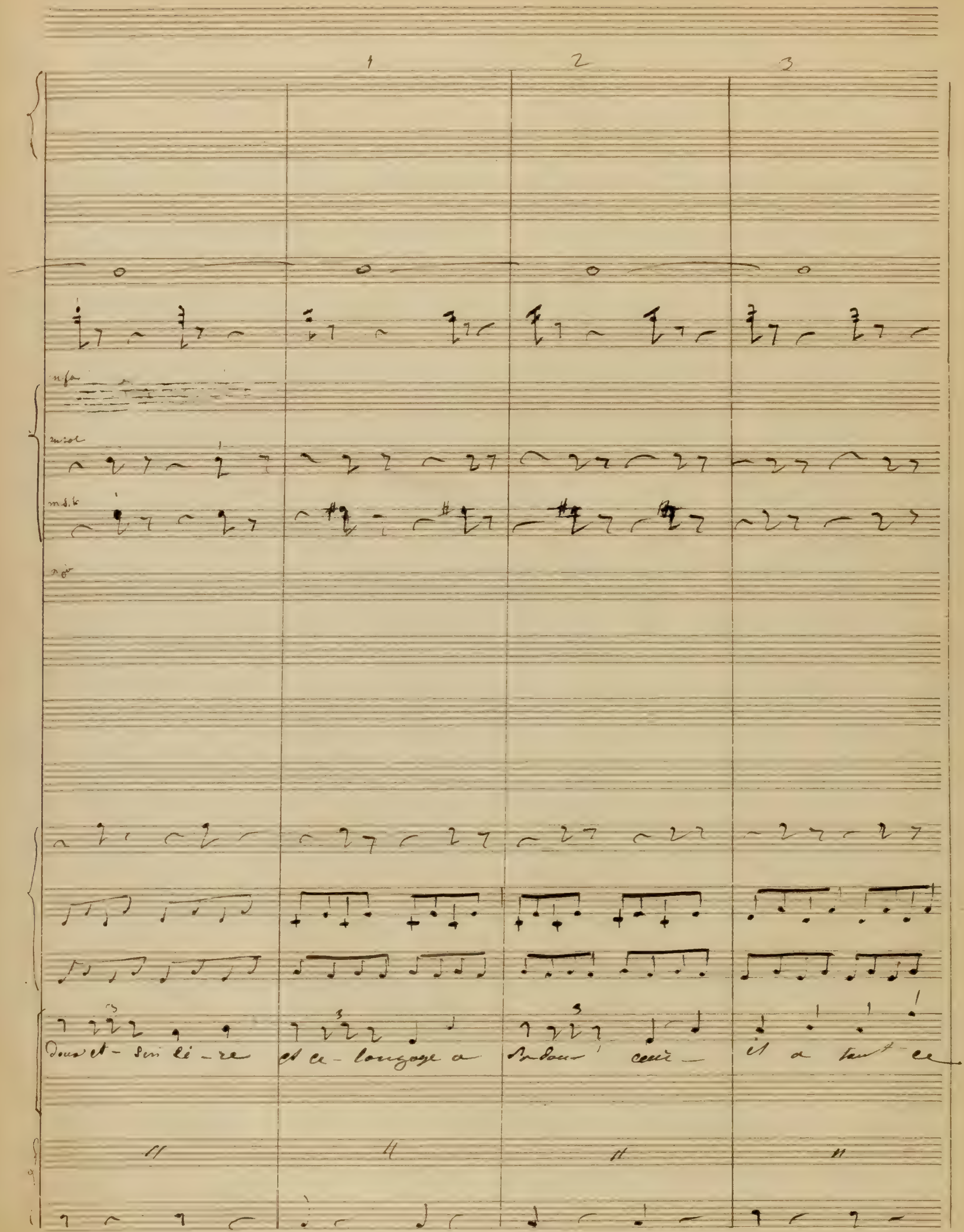

Solo
Solo
Solo
pp
Je croyais qu'il n'était au monde nul regard
gai de son a_mour

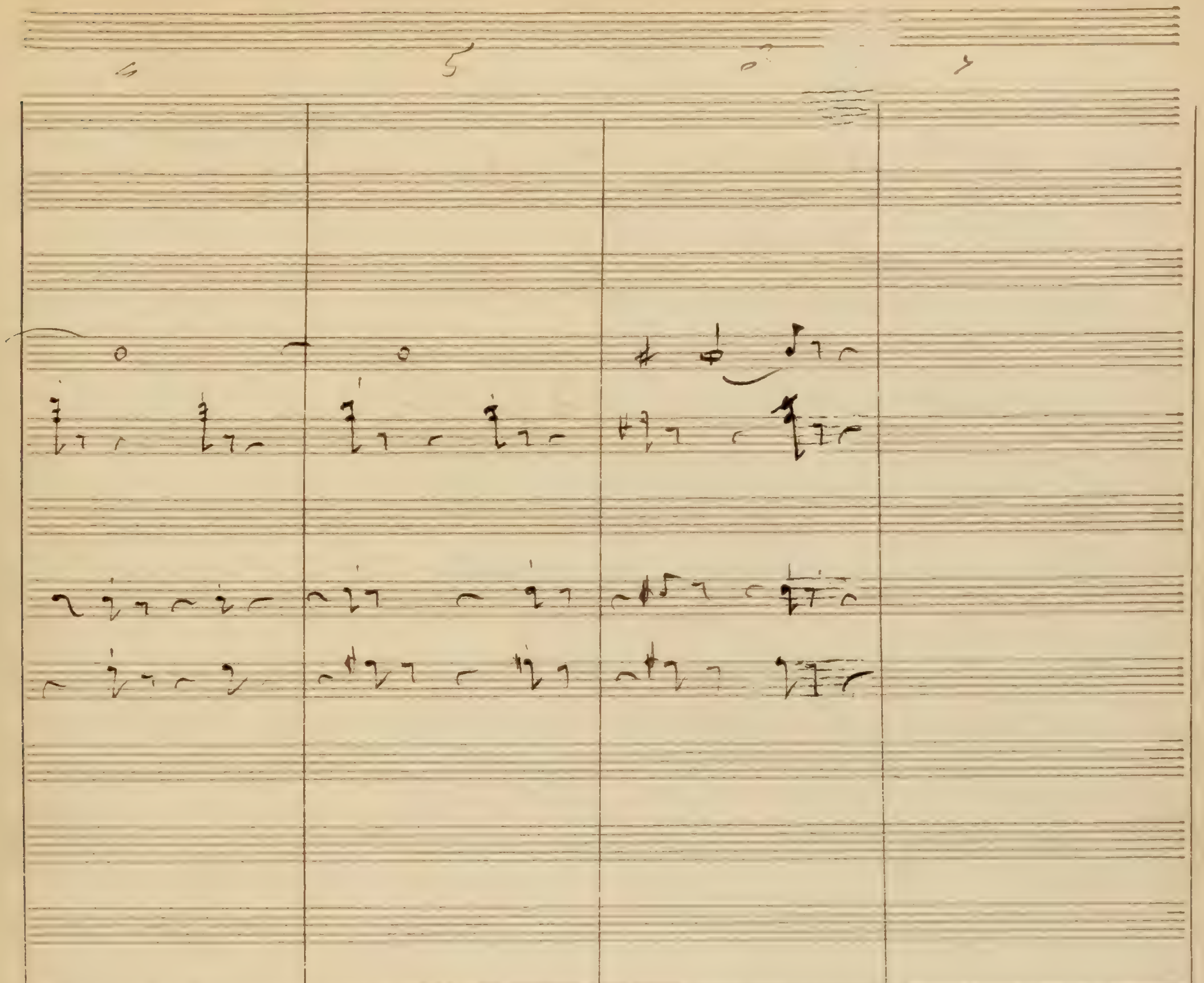

en fa
en sol
Cor en si b
en si b
2 comp: en fa
en fa
que nulle
femme brune ou
blonde

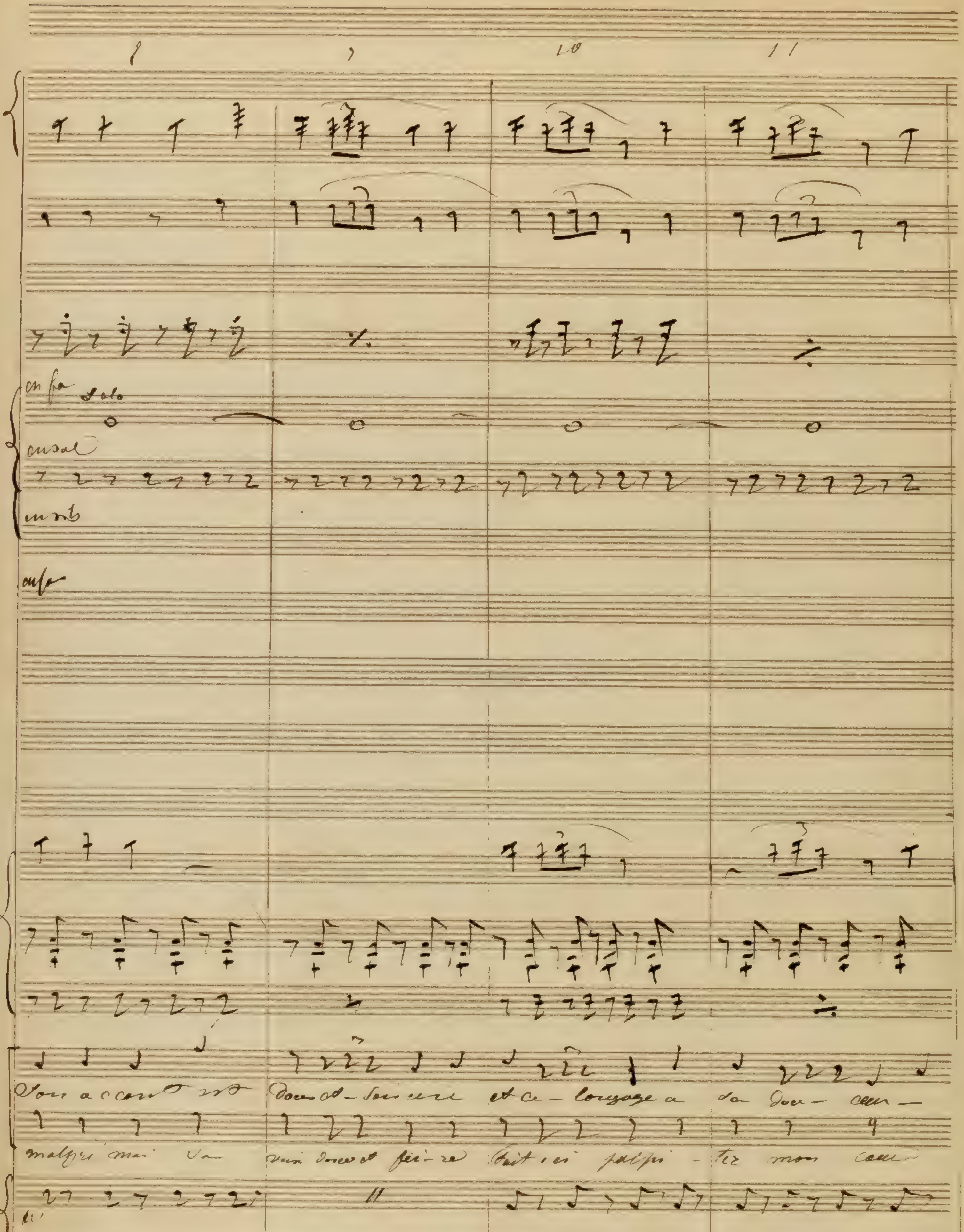

même mouvement.
Tromp. en fa
plus charmant

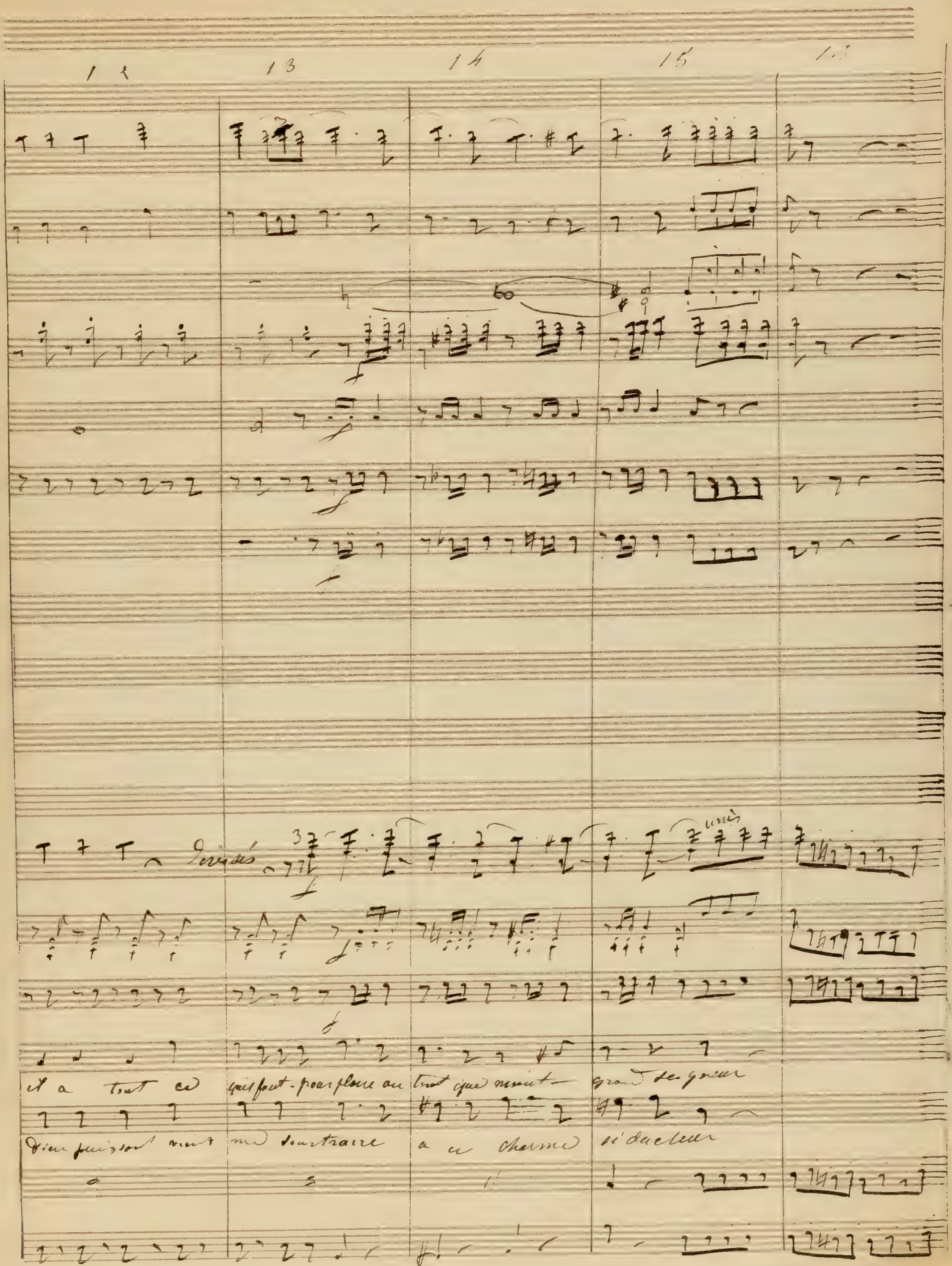


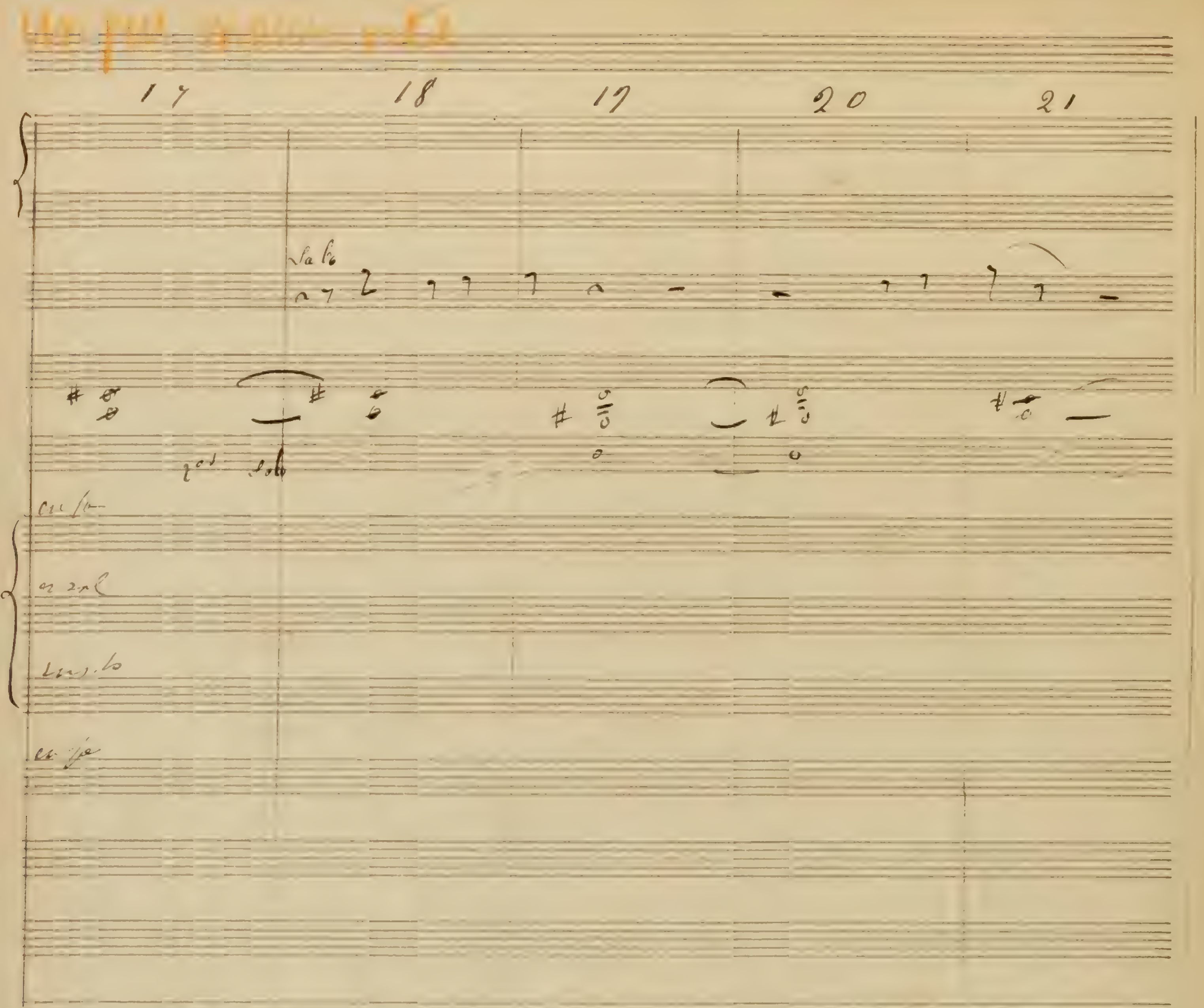

Allegretto
allegretto
ah!
Son accent est
ah!

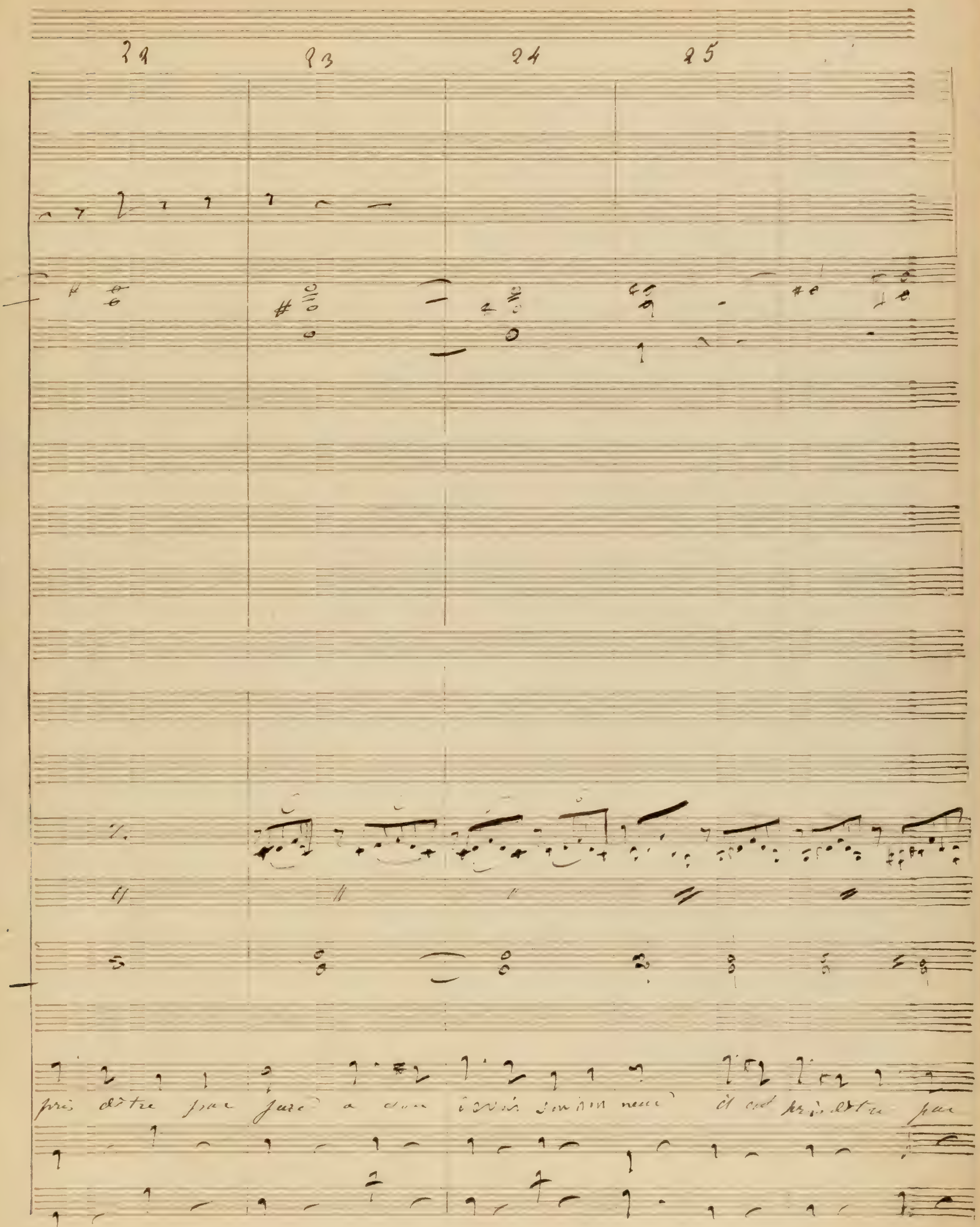

1
2
3
et ce - langage a
il a tant ce

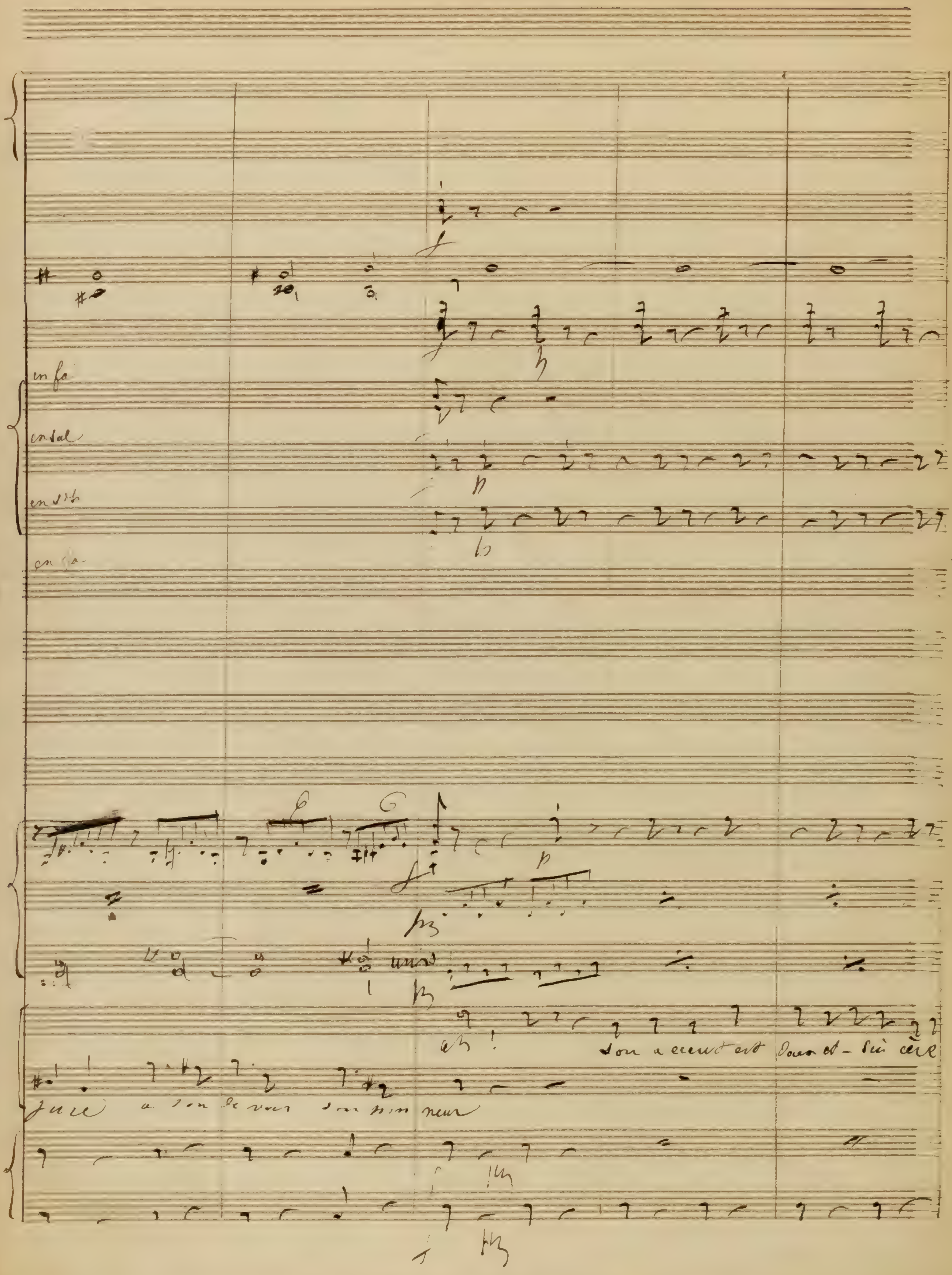


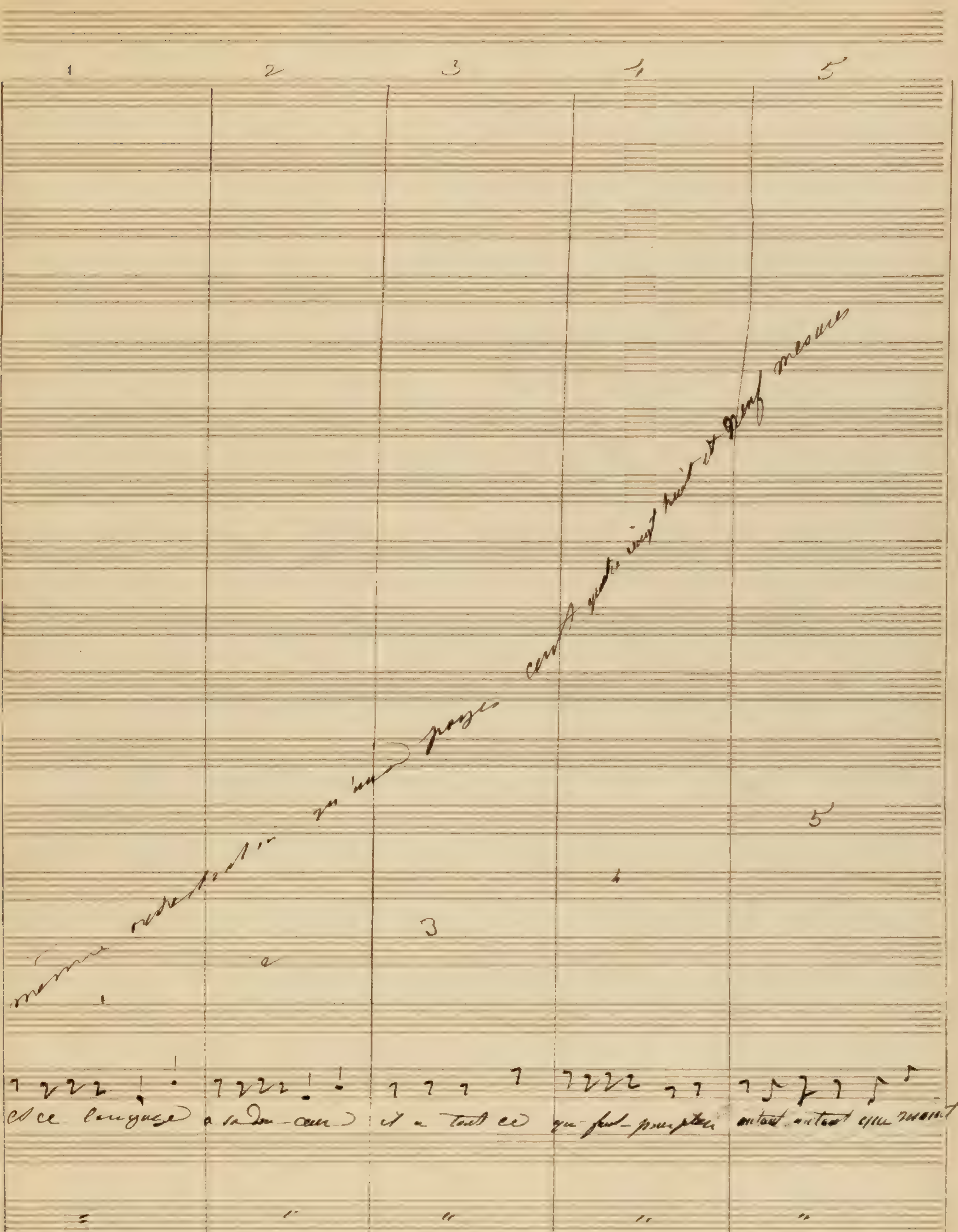

8
9
10
11
Solo
Son accent est doux et sincère et ce langage a sa dou-ceur
malgré moi sa voix douce et fière fait ici palpi-ter mon cœur

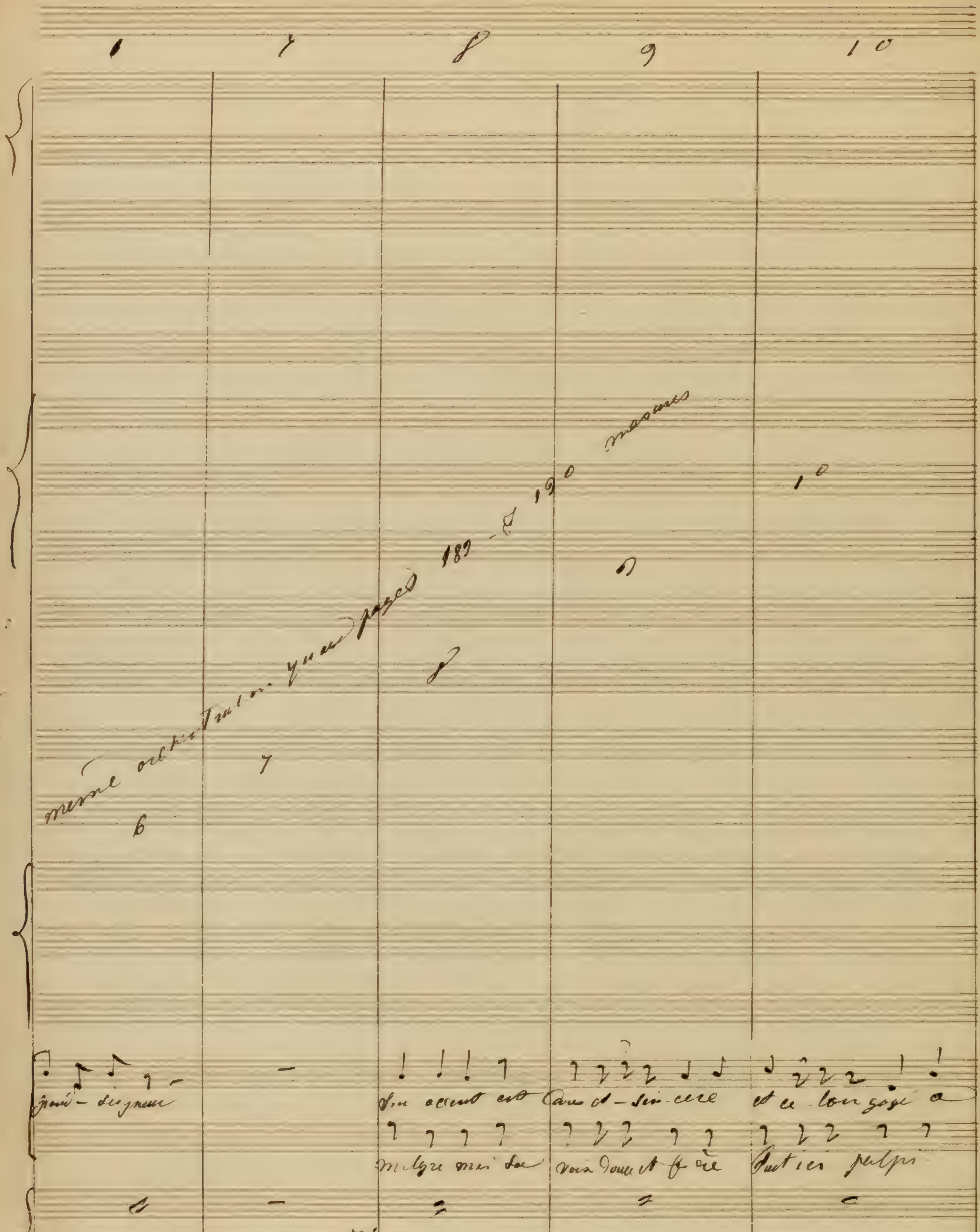

12
13
14
15
16
Divisés
unis
et à tout ce qu'il faut pour plaire au tout que unit— grand seigneur
Dieu puissant vient me soustraire à ce charme séducteur


17
18
19
20
21
Solo

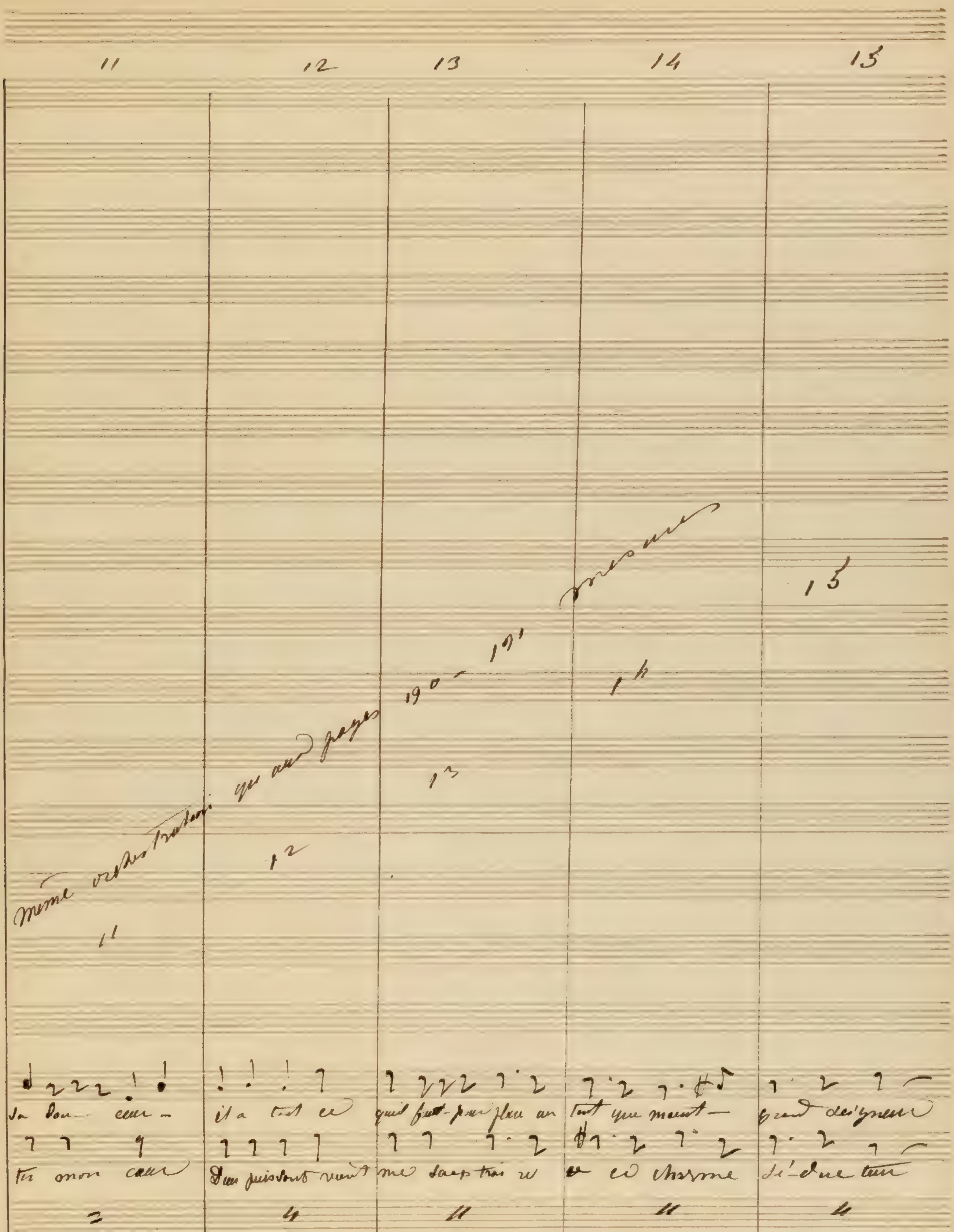

22
23
24
25

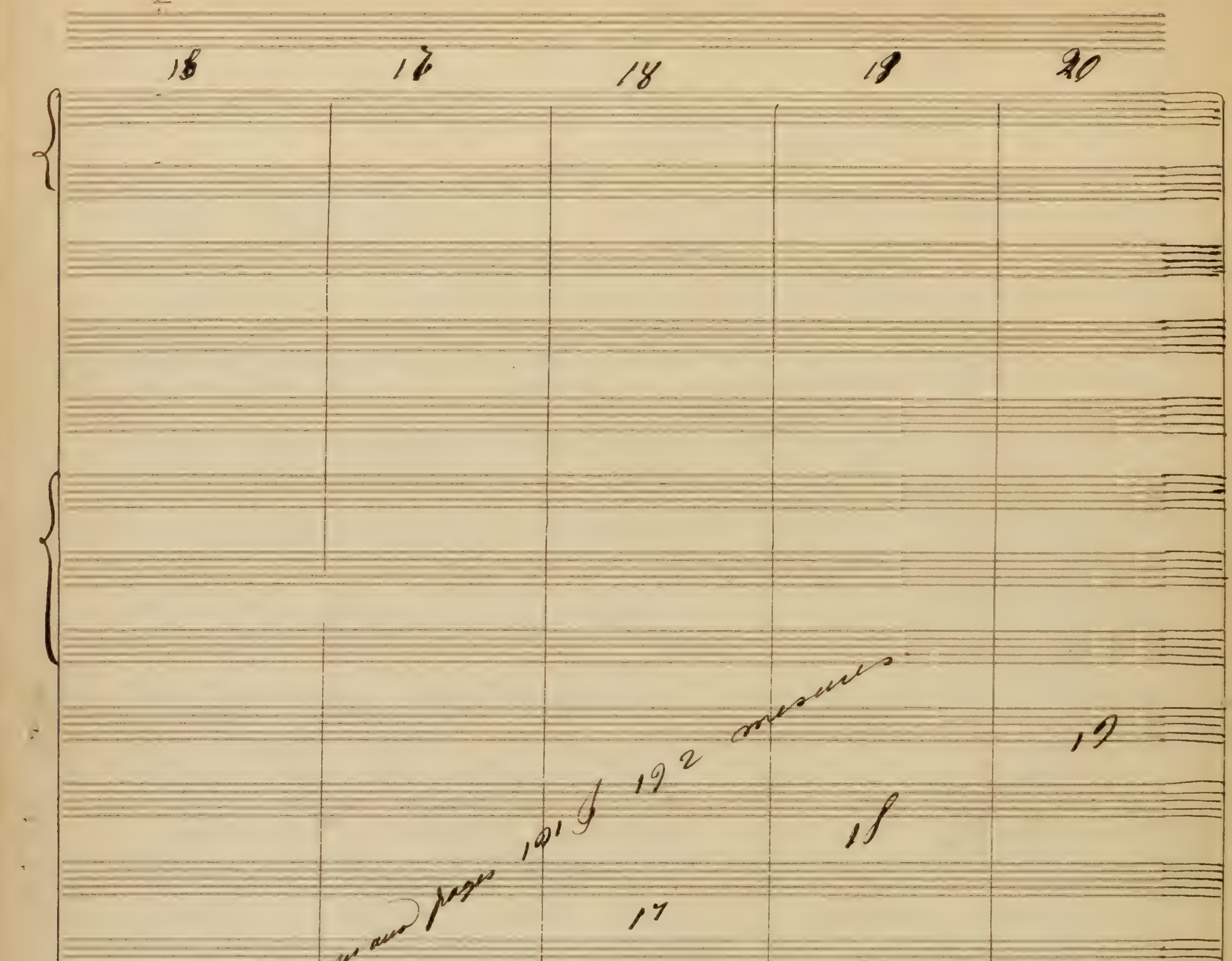

en fa
en sol
unis
eh !
son accent est doux et sincère

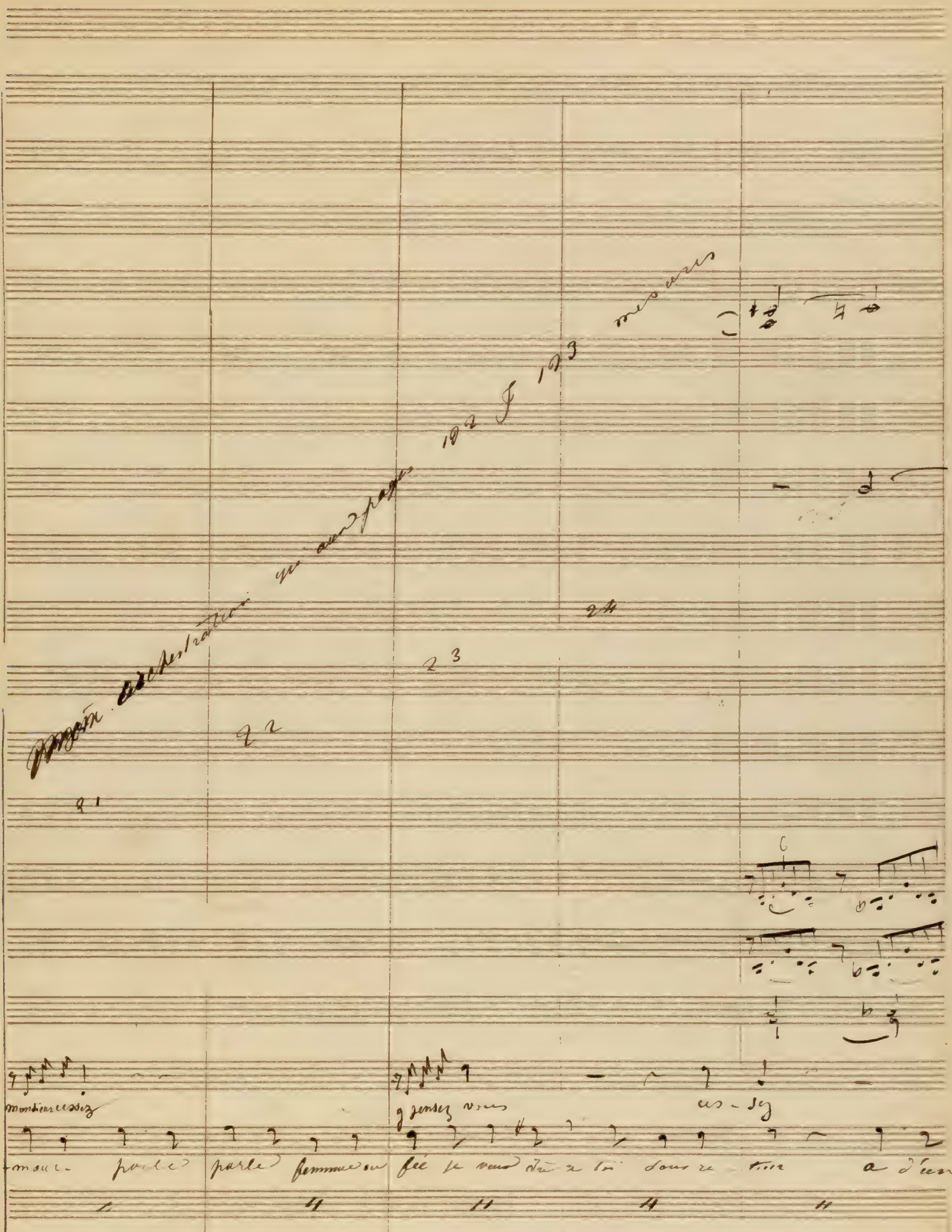

1
2
3
4
5
mesures
et ce langage
autant autant que

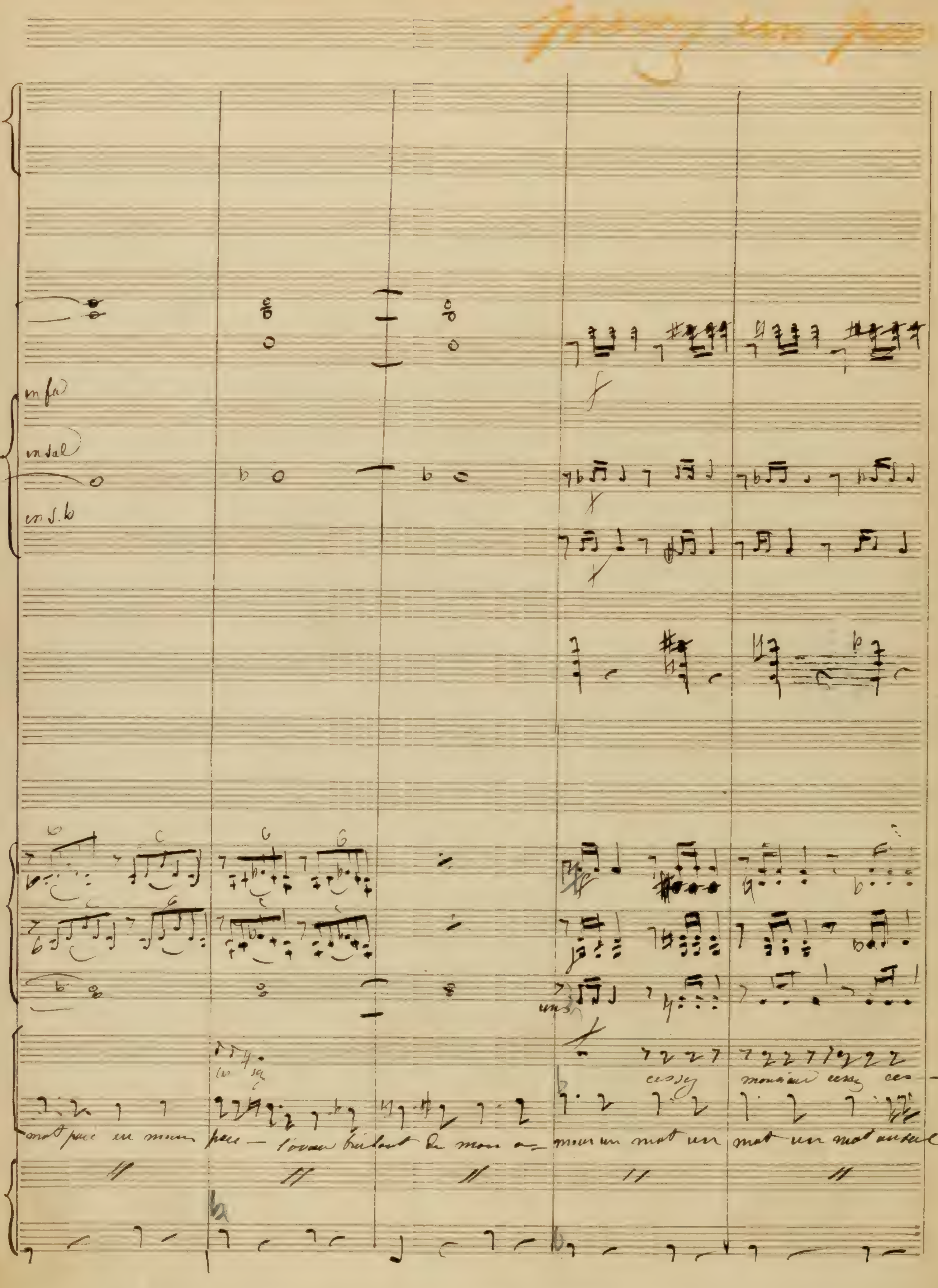


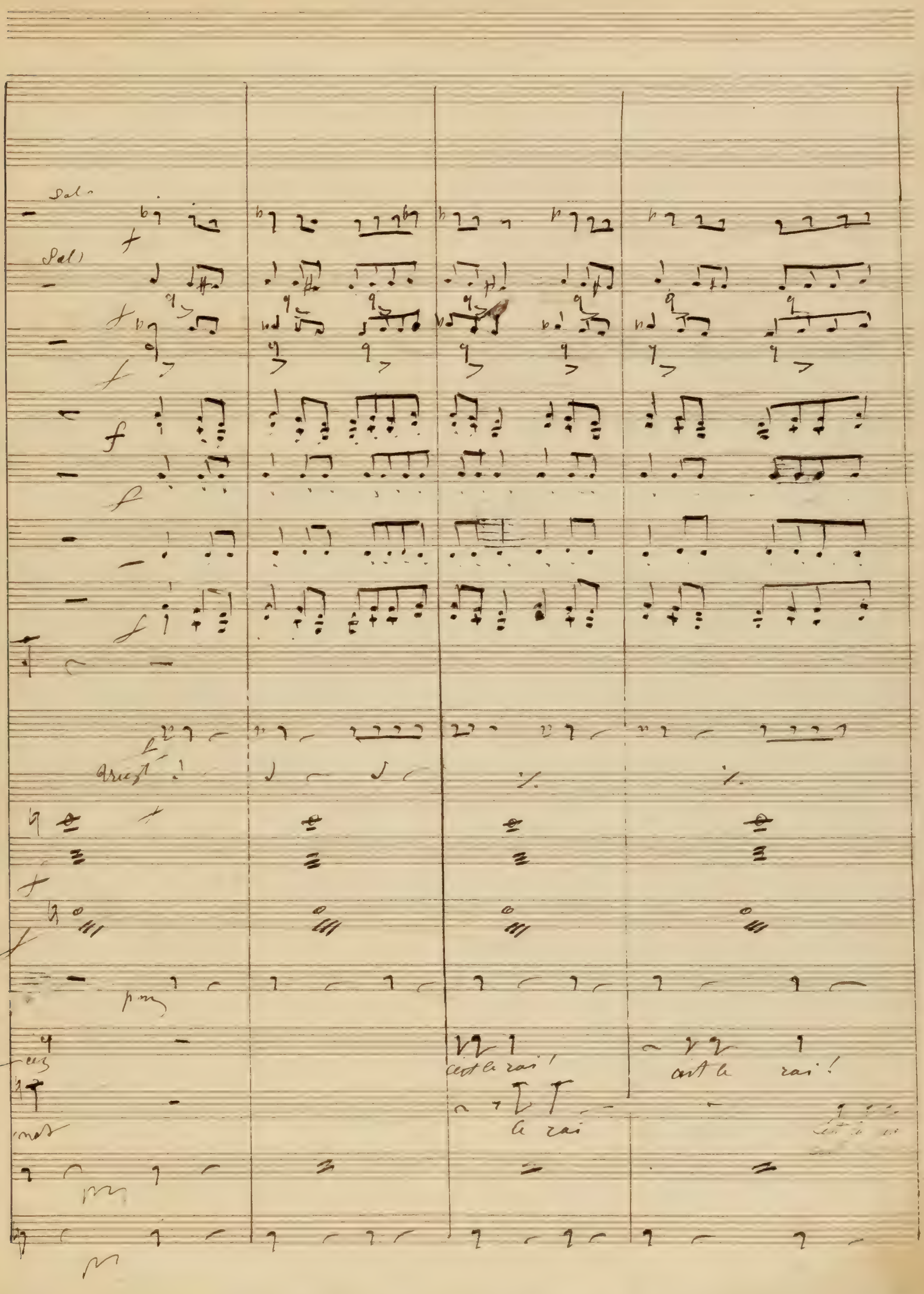
1
7
8
9
10
même orchestration que pages 189 – 190 mesures
6
7
8
9
10
Son accent est clair et - sin - cère et ce langage a
Malgré moi sa voix douce et fière fait ici palpi

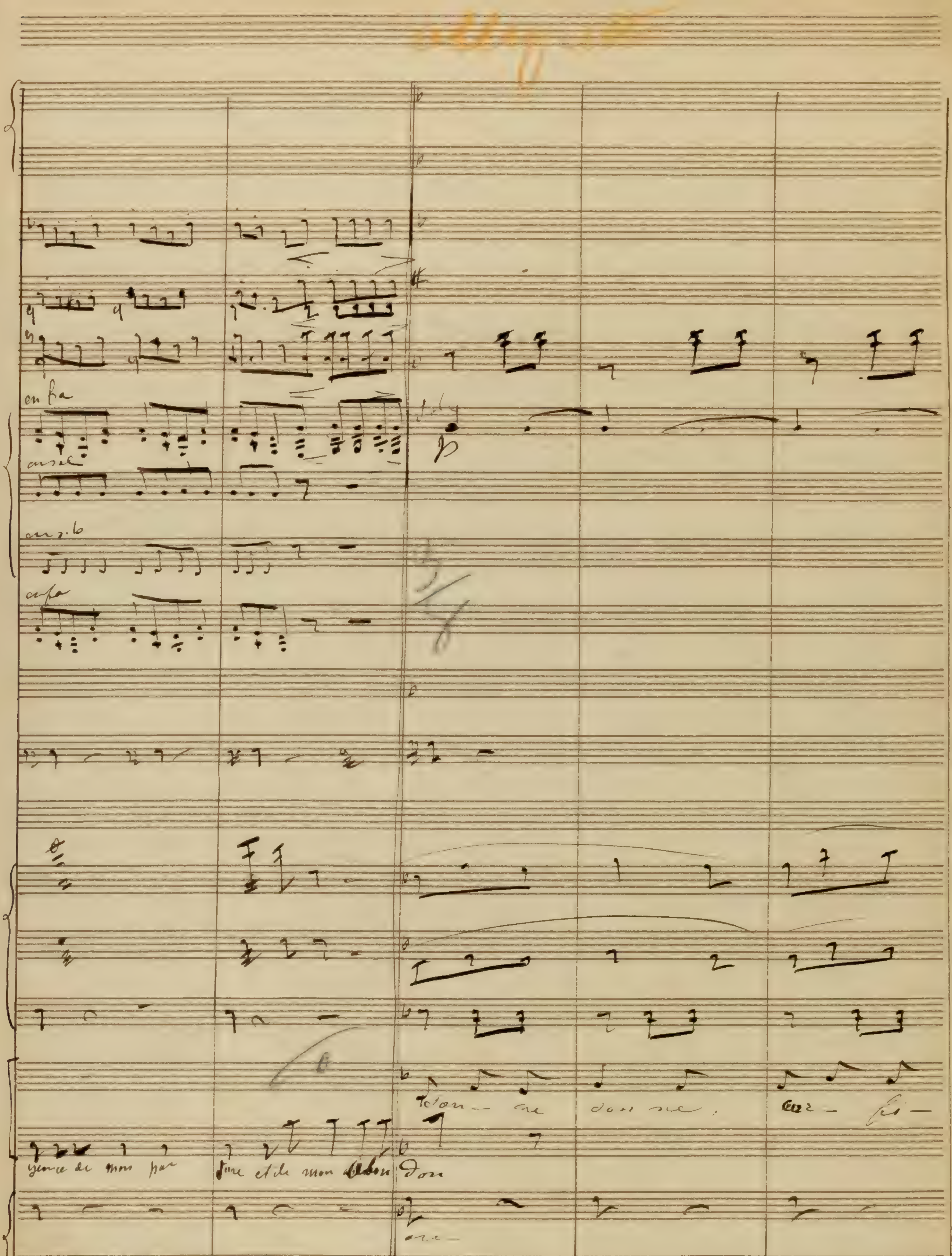

11
12
13
14
15
Même orchestration que aux pages 190 - 191 mesures

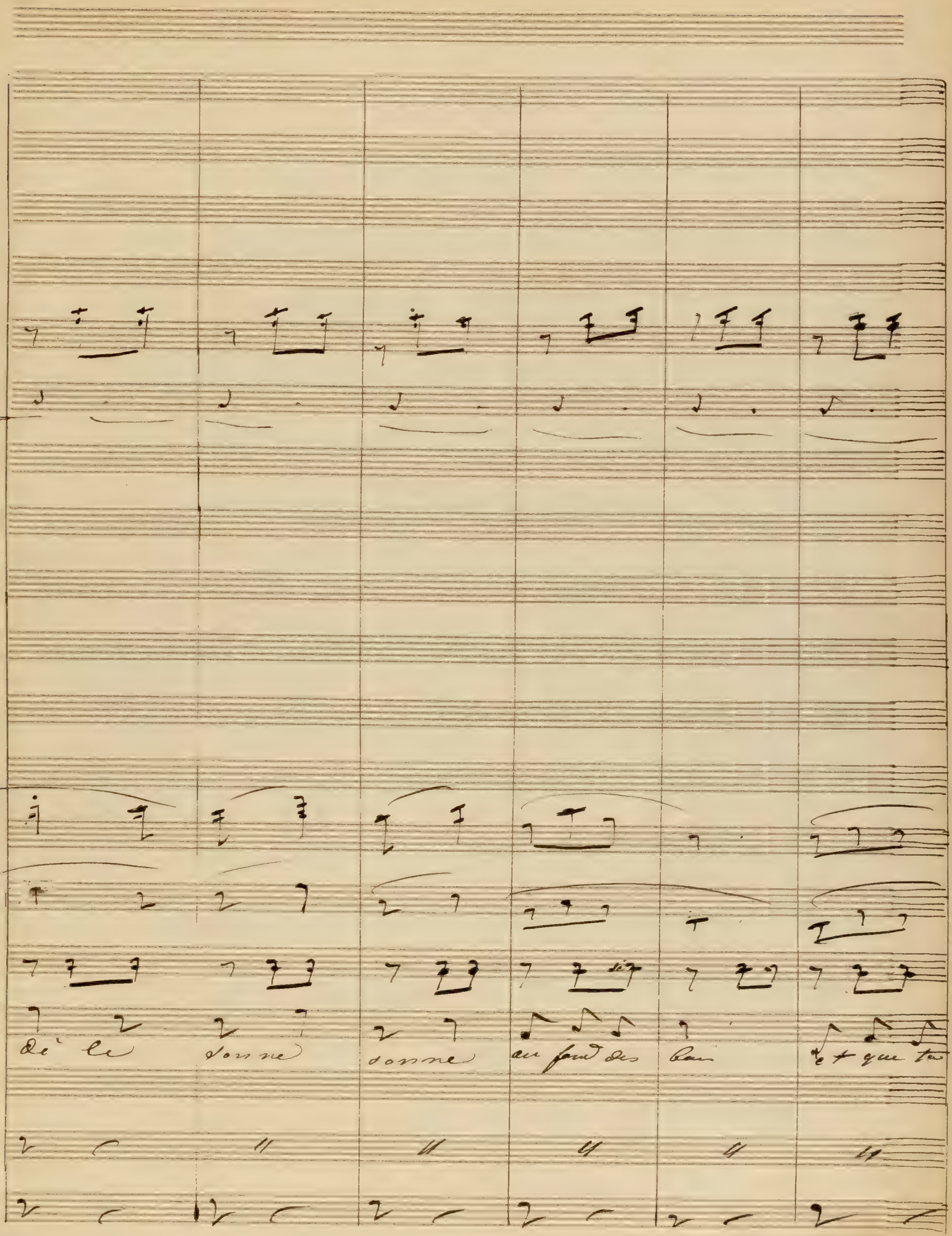

15
16
18
18
20
même orchestration que aux pages 101 & 192 mesures
15
16
17
18
19
Ah! d'un mot pour au moins pour l'oiseau bru-lant de mon a

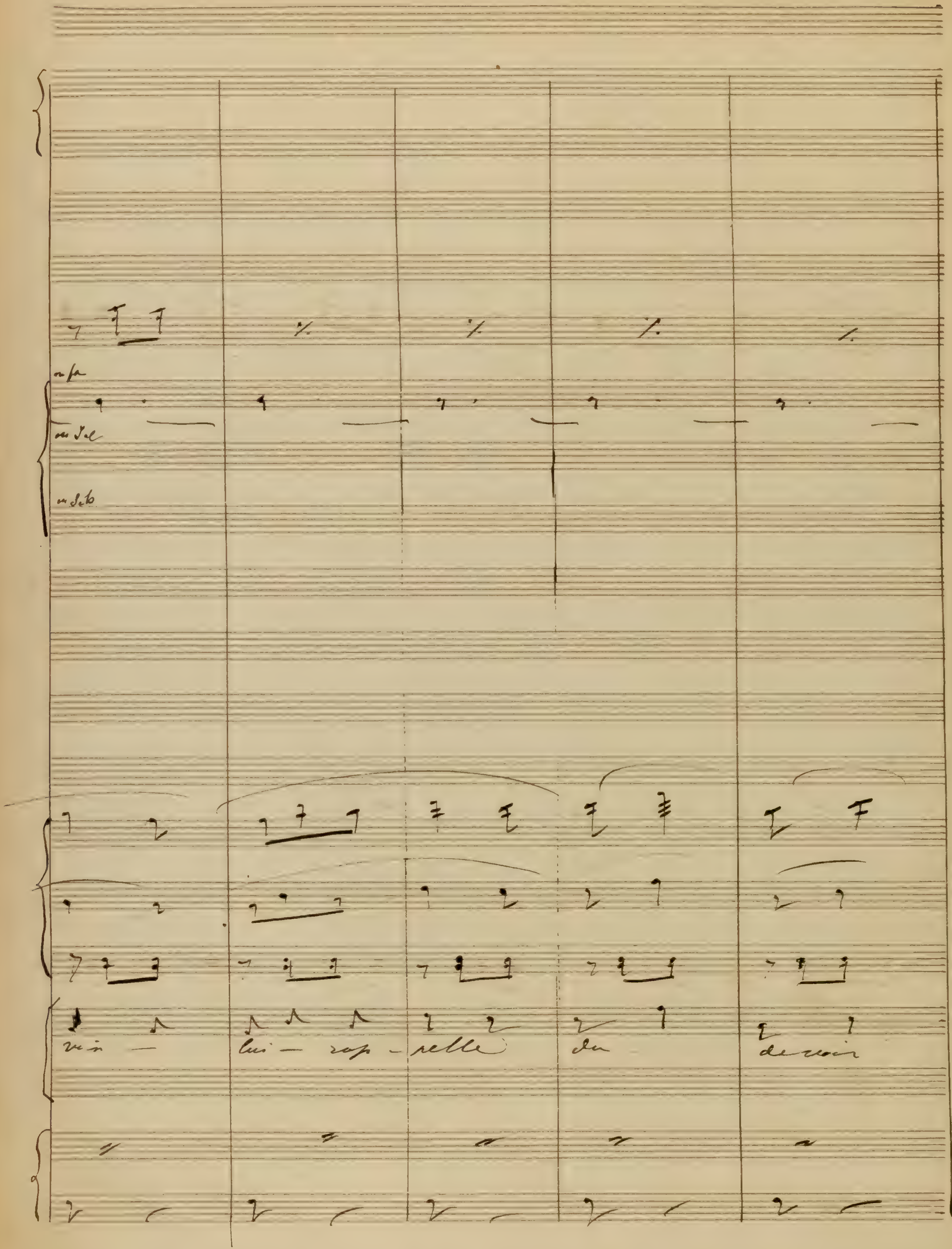

pages
mesures
21
22
23
24

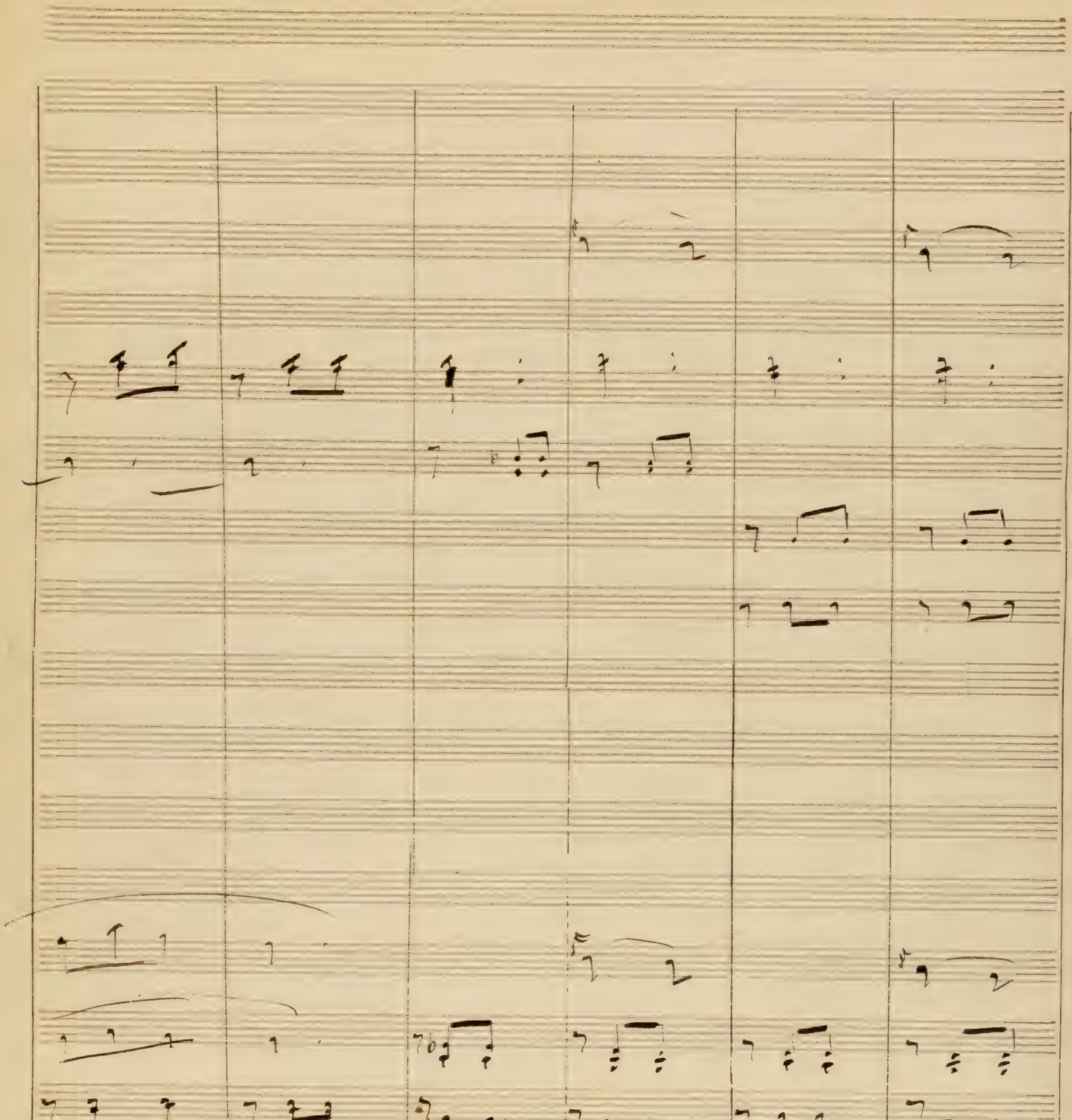

en fa
en sol
en si b
unis

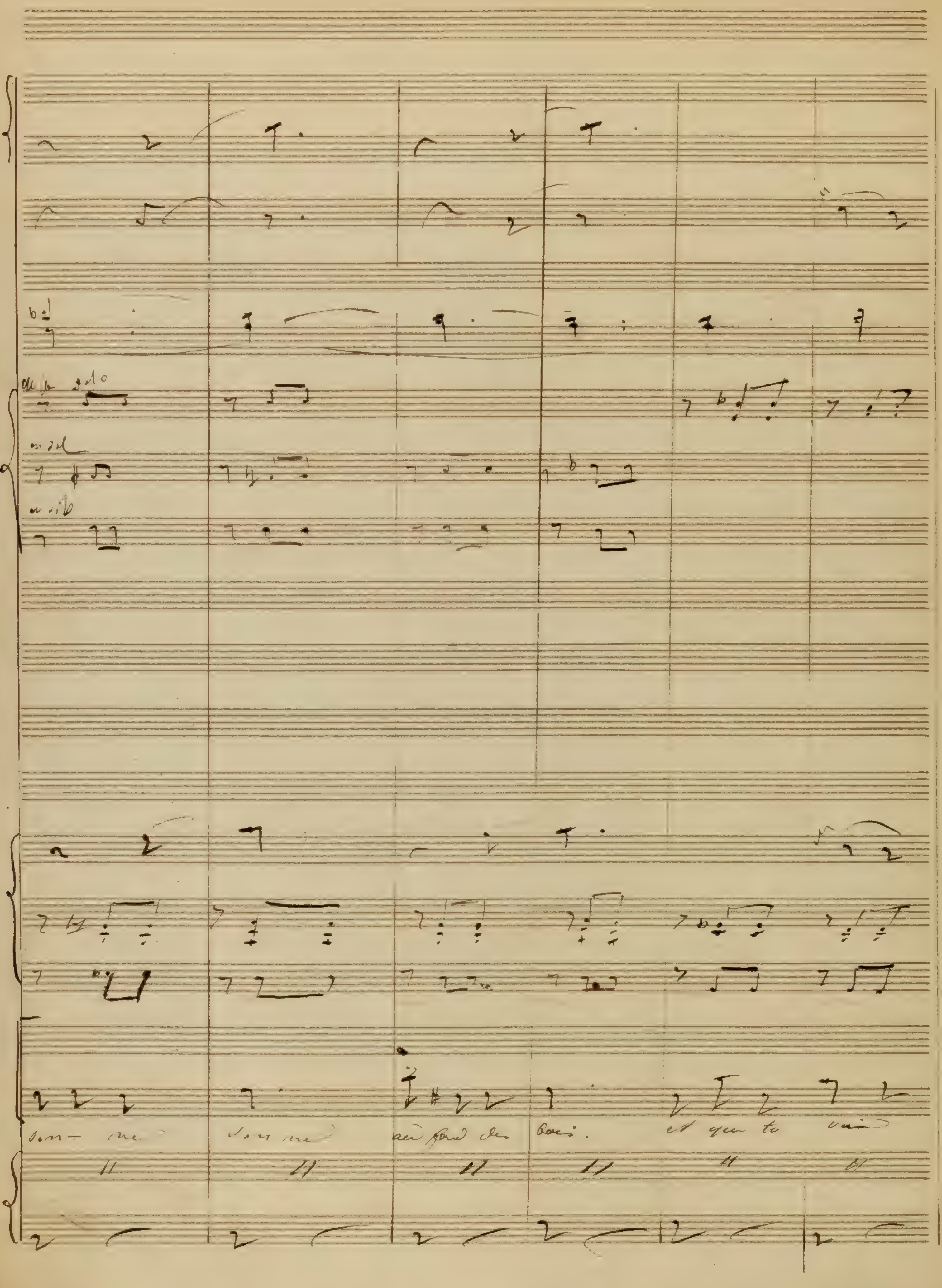

cest le rai!
cest le rai!
le rai

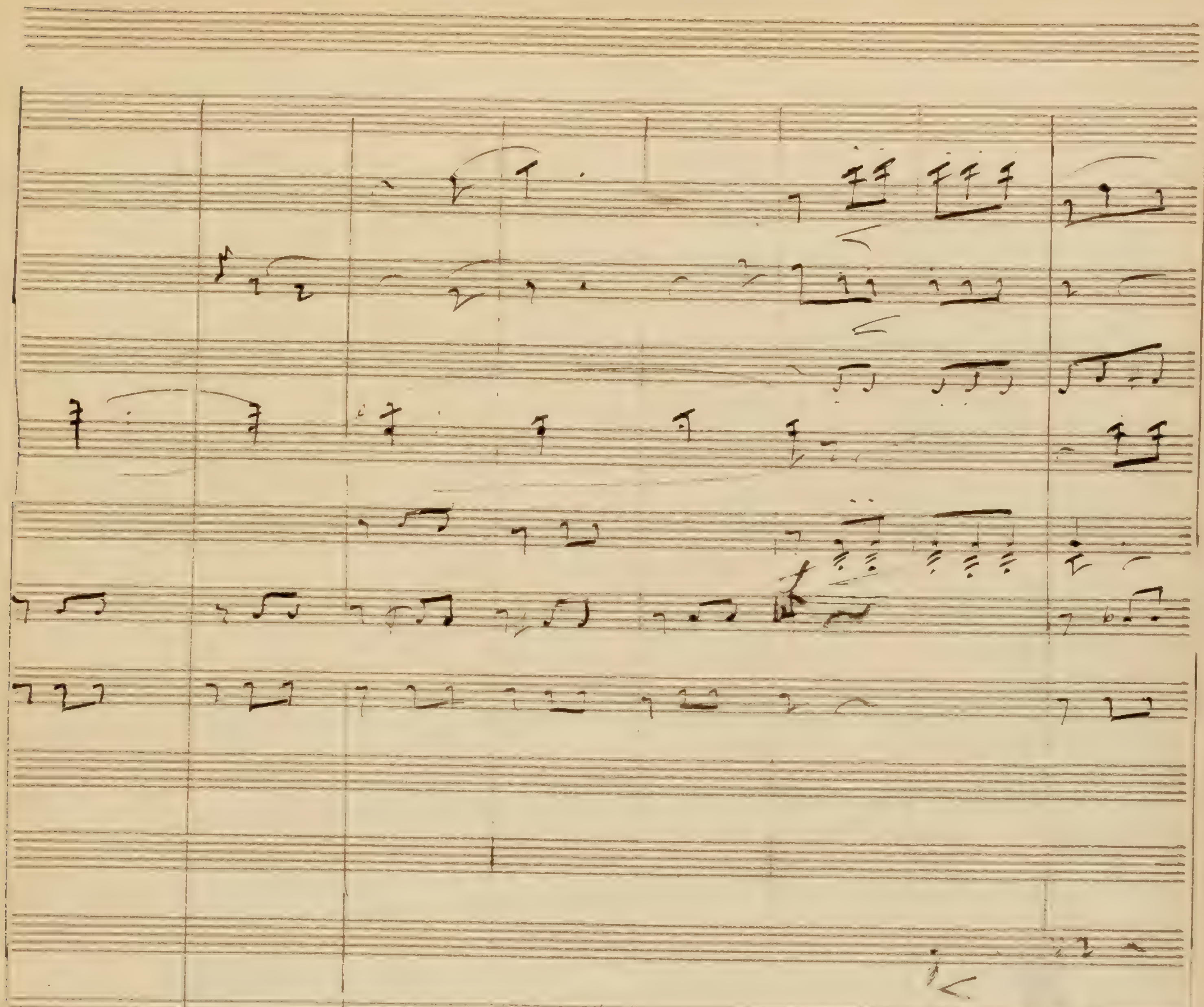

en fa
Don ne don ne,
Don

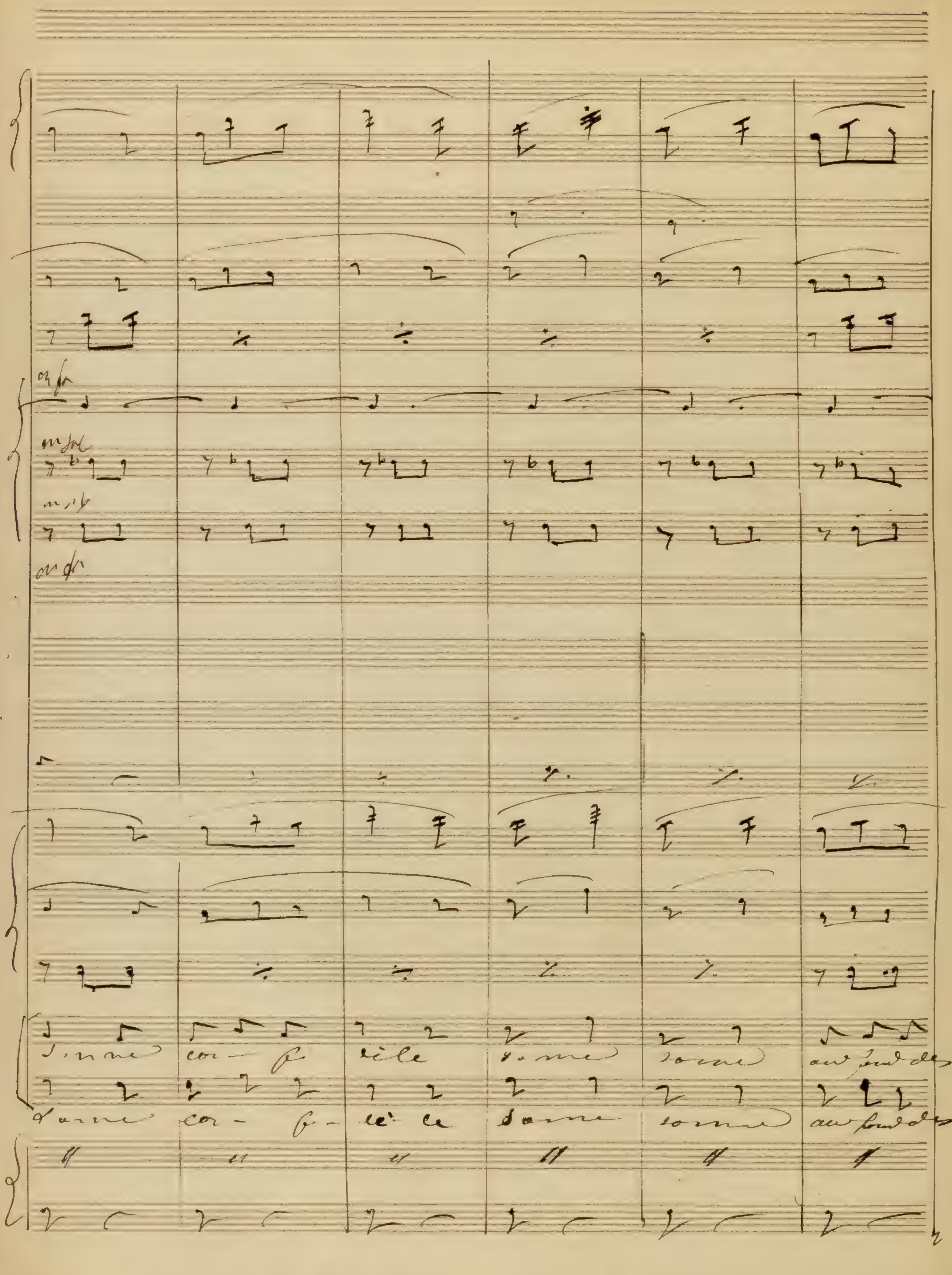

Dé le
donne
donne
au fond des
bois
Et que tu

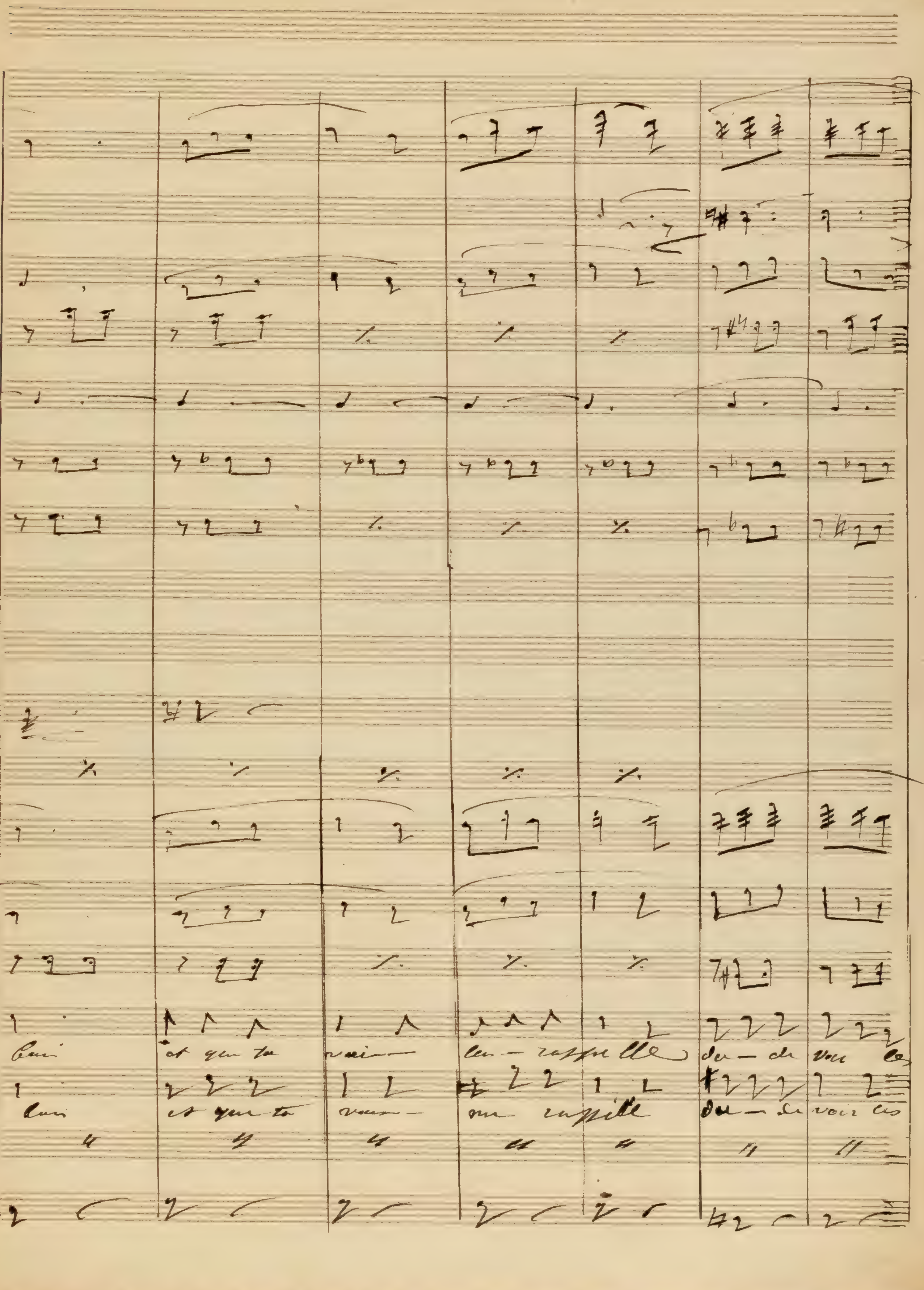

lui — rap — pelle
du

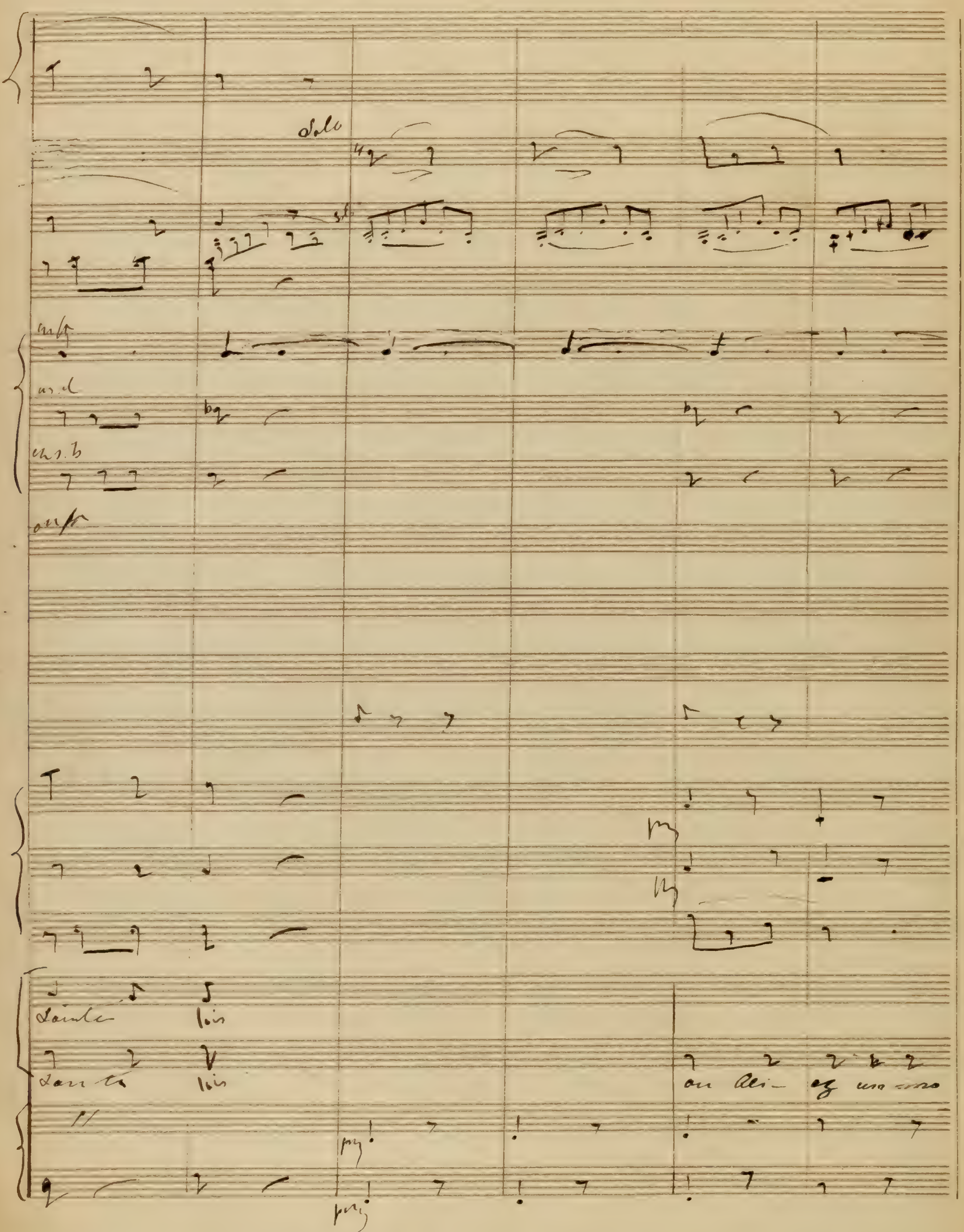


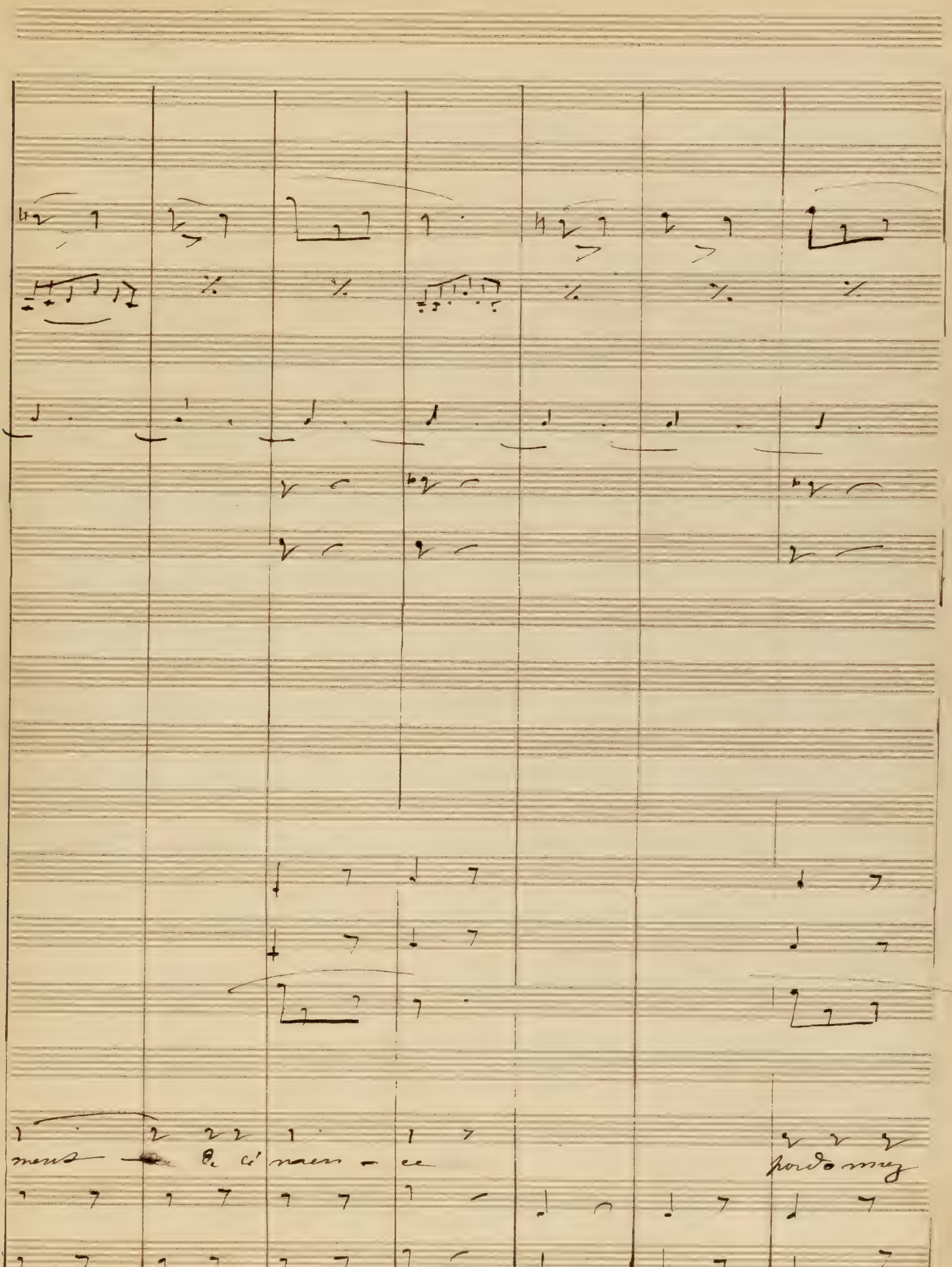

son- ne
son ne
au fond des
bois.
et que tu
viens

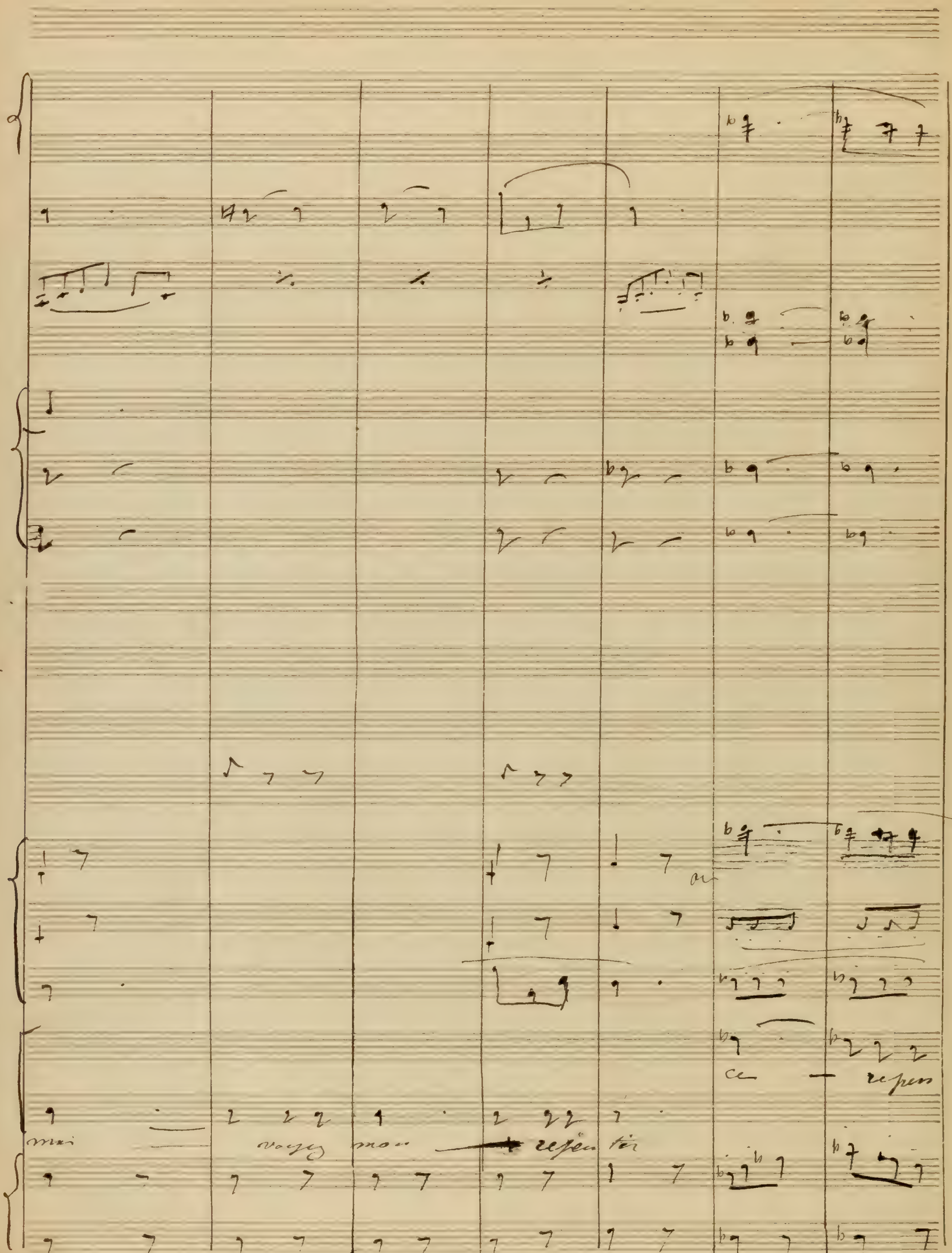

rap - pelle

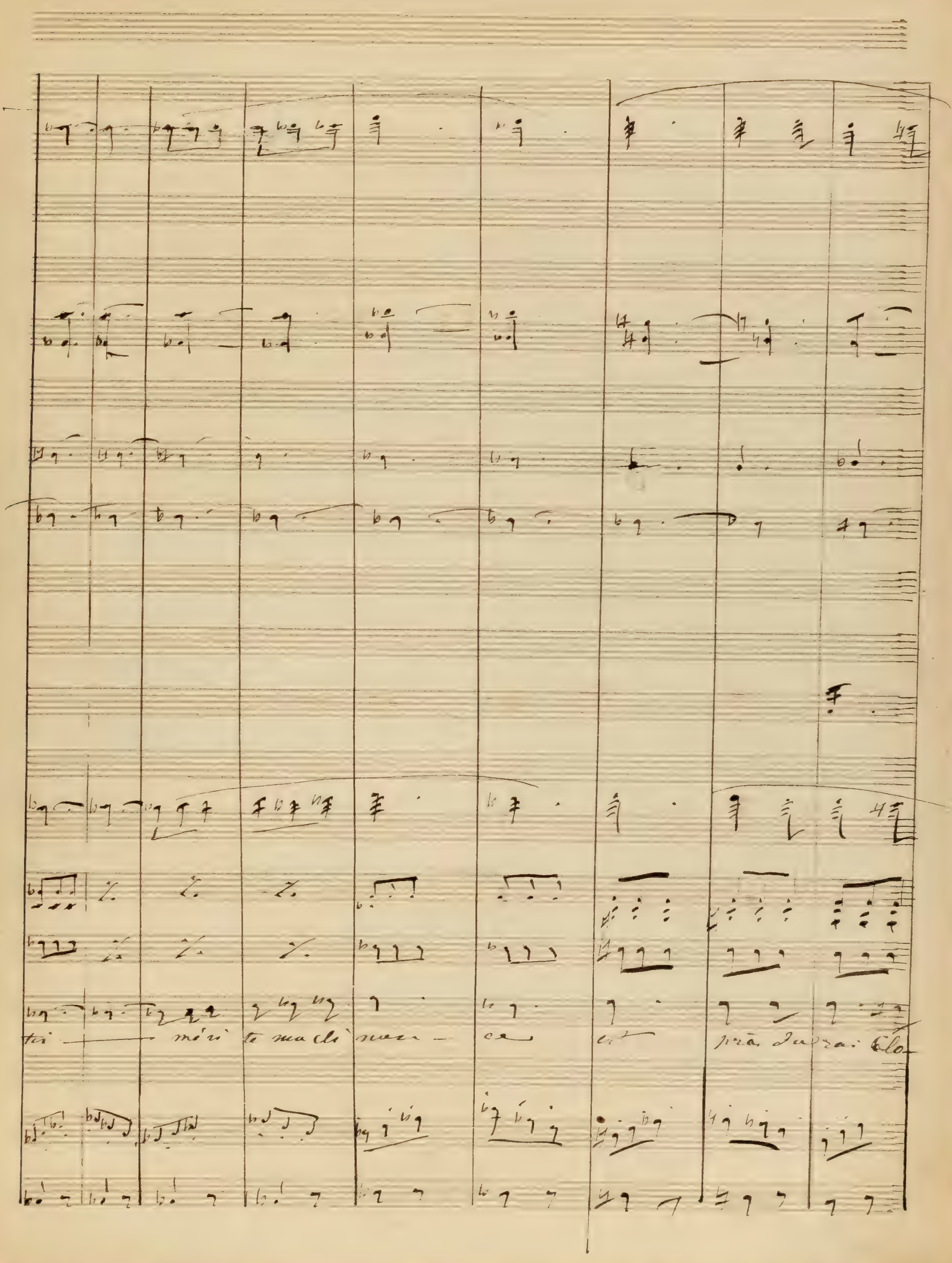

au fond des
au fond des

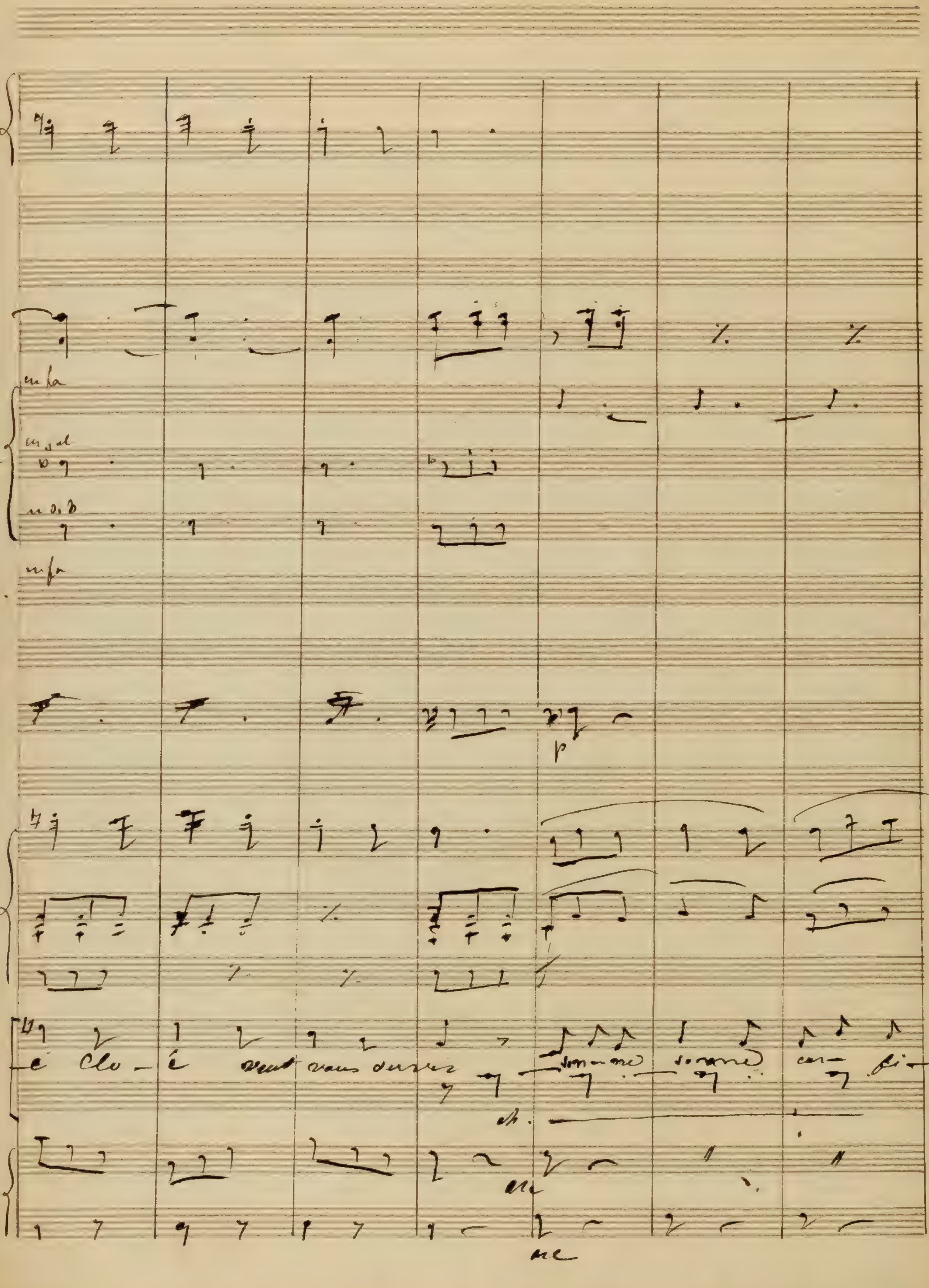


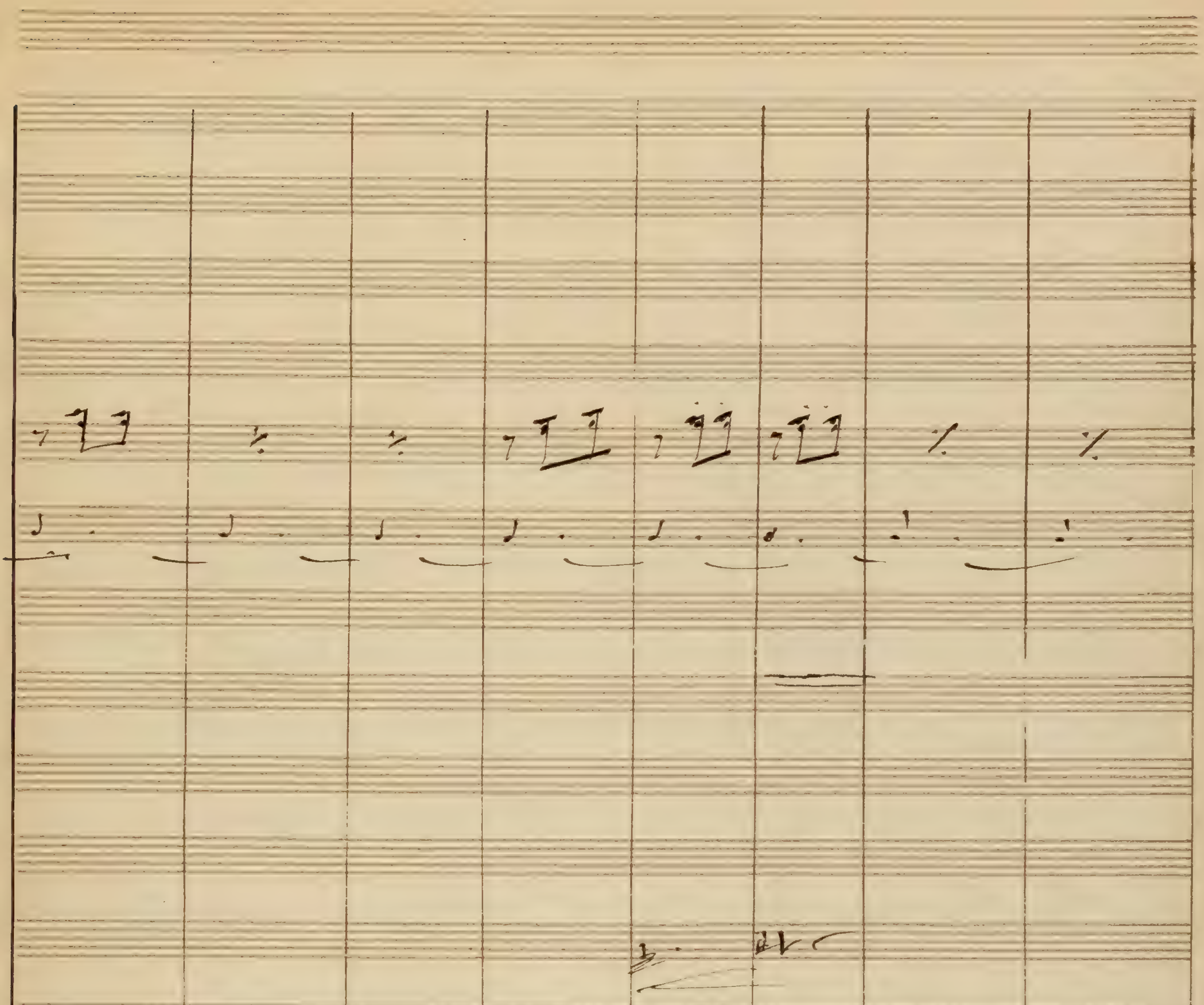

Solo

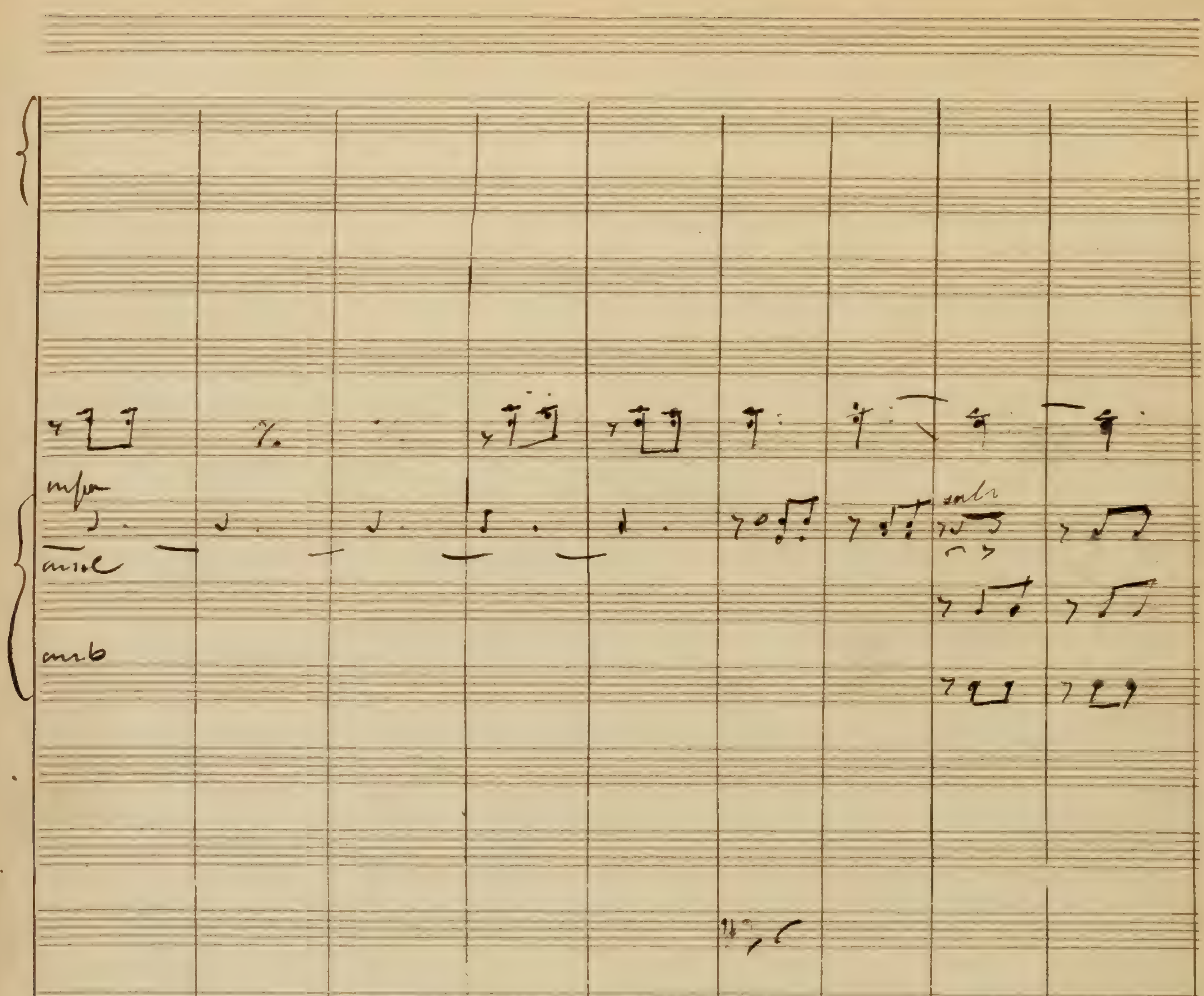


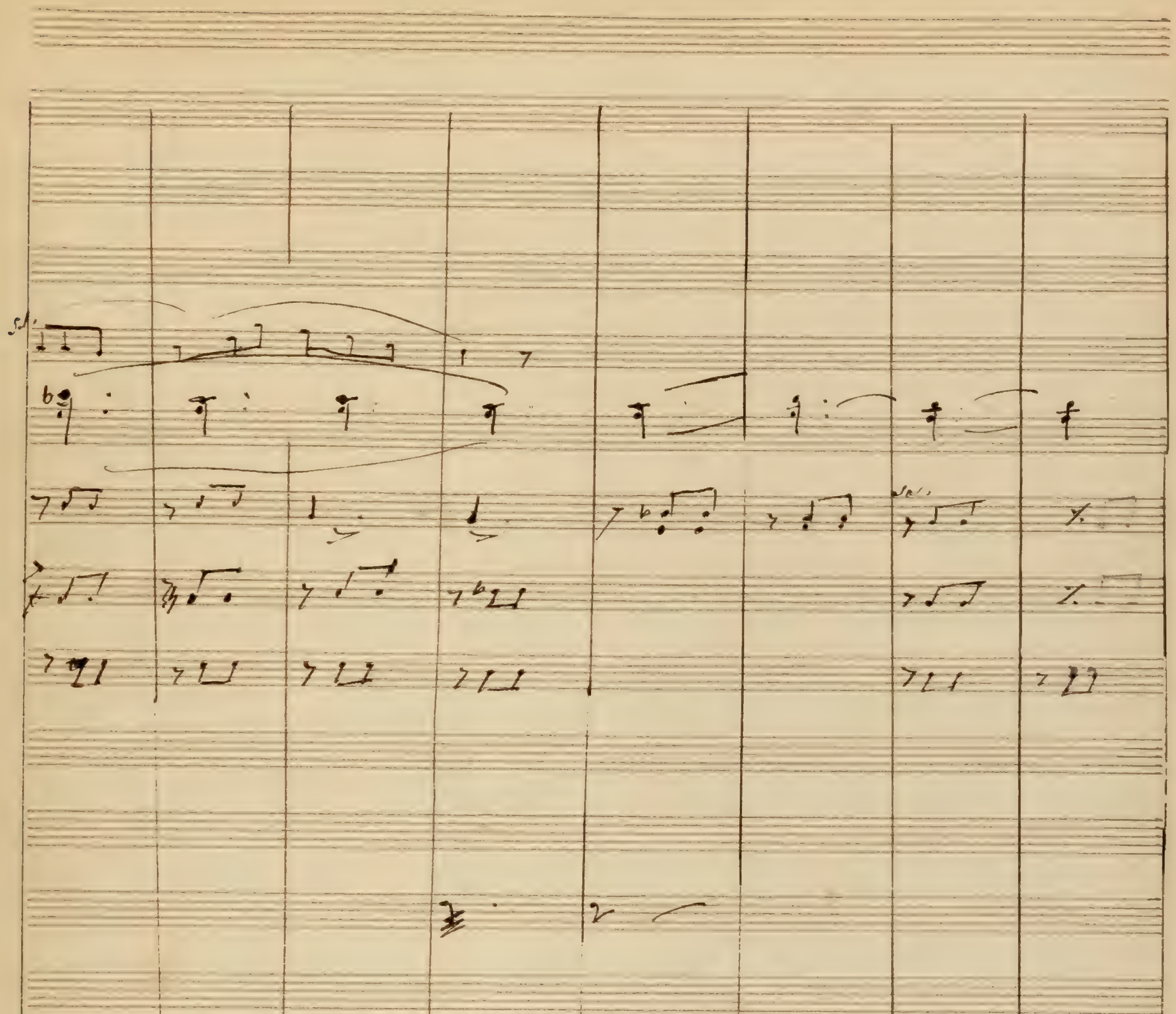

ce — repos
moi
voyez mon — repentir

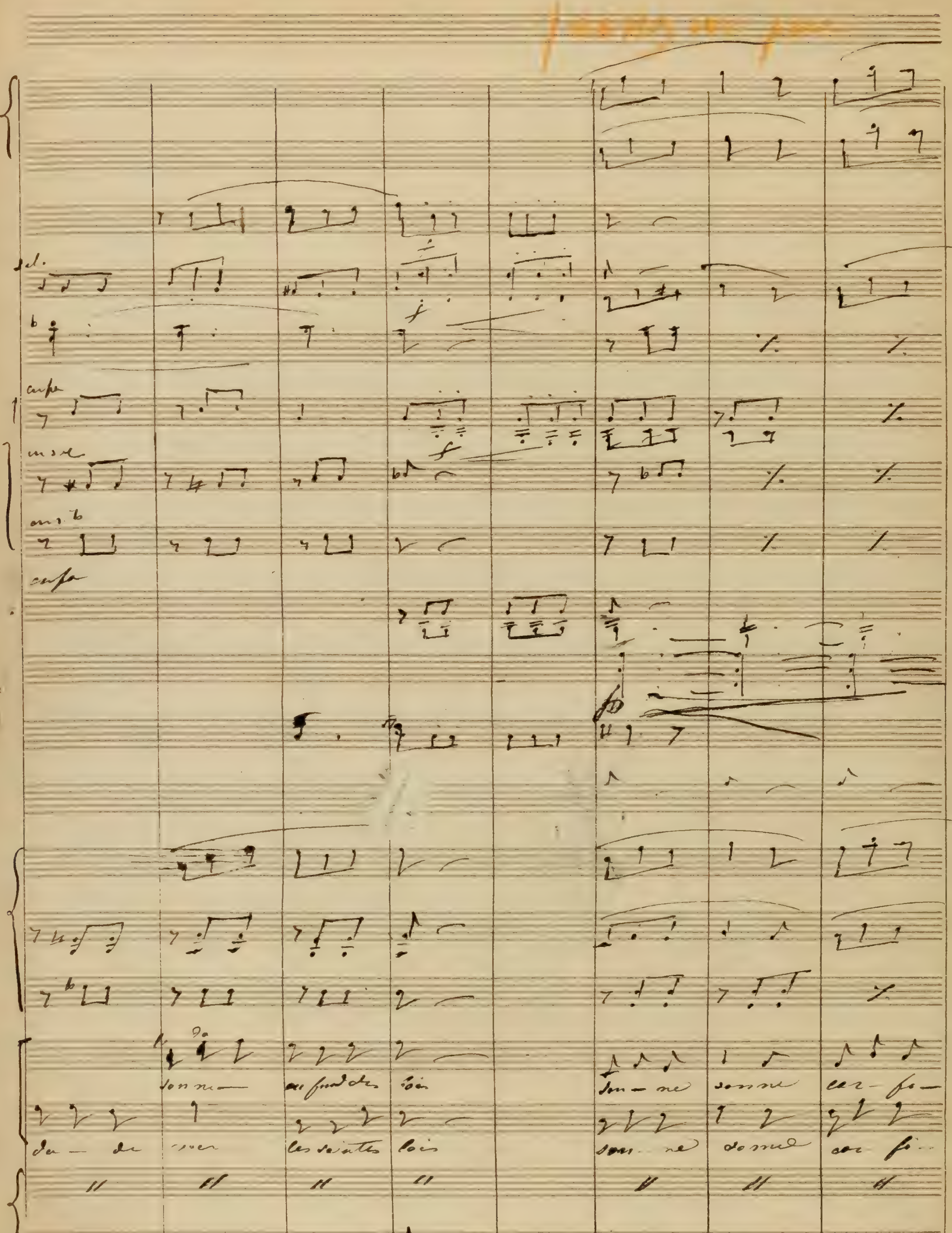

tai — mòri te ma chi nen — ca
più du rai Clo

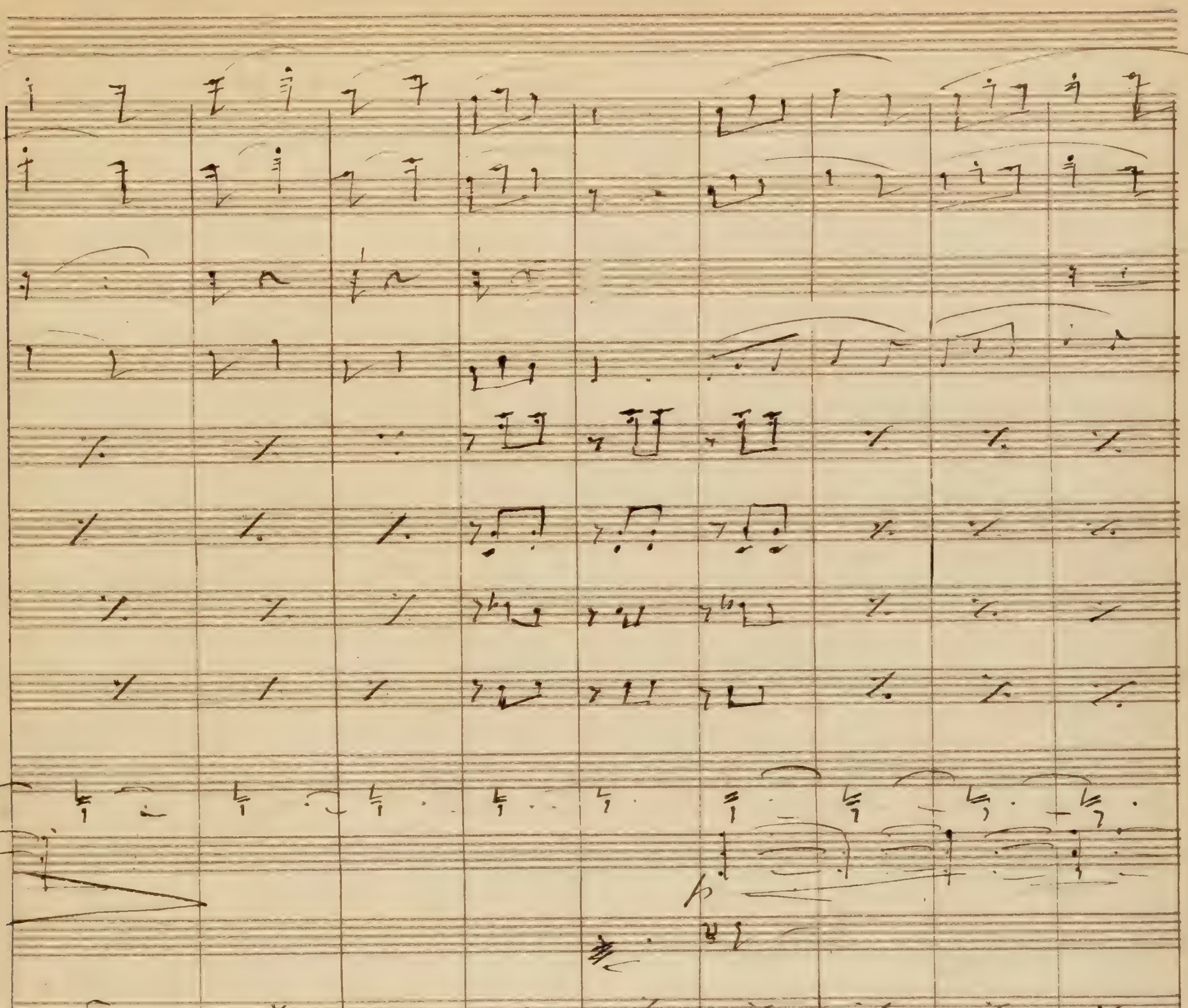

é Clo - é veut vous
p

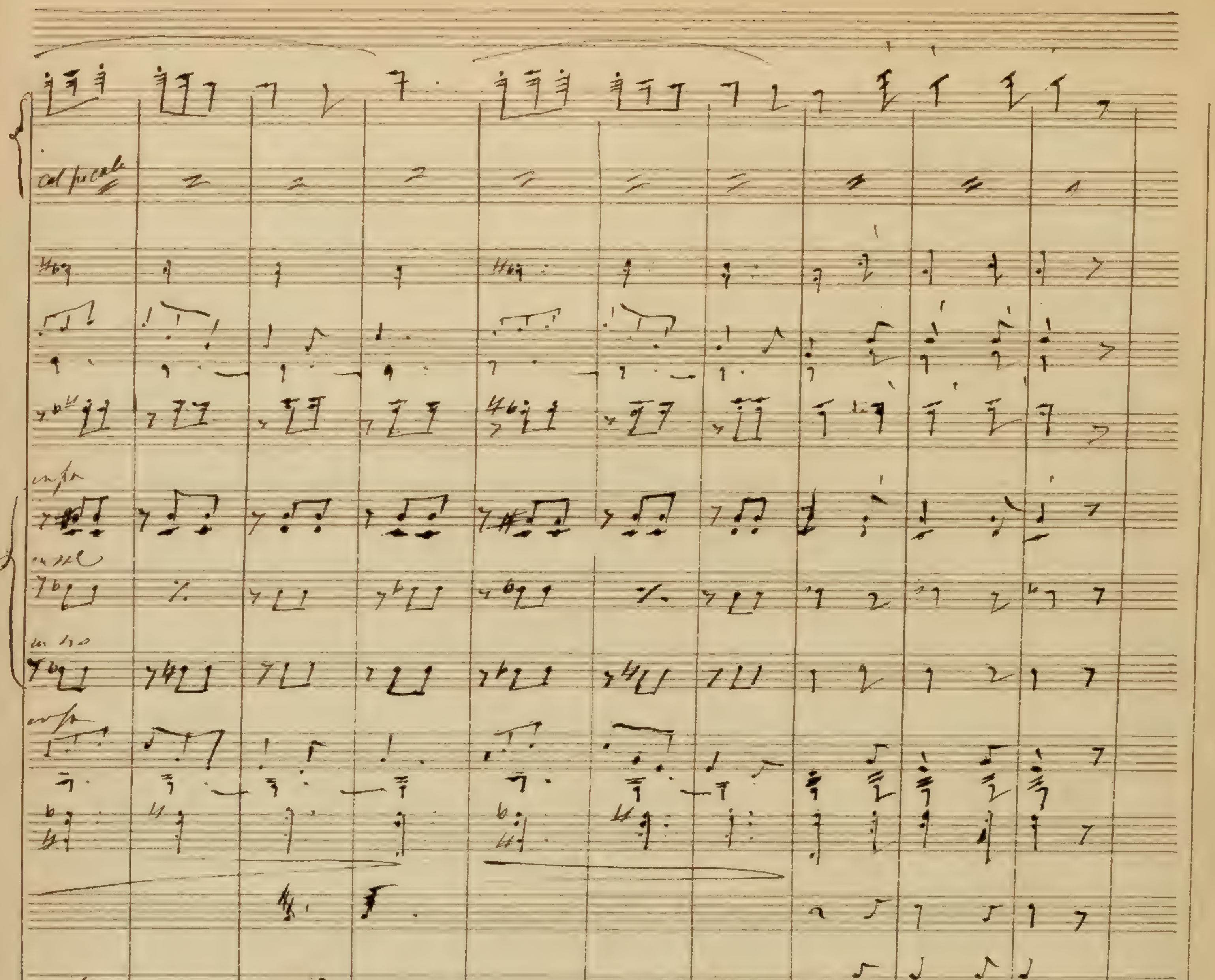


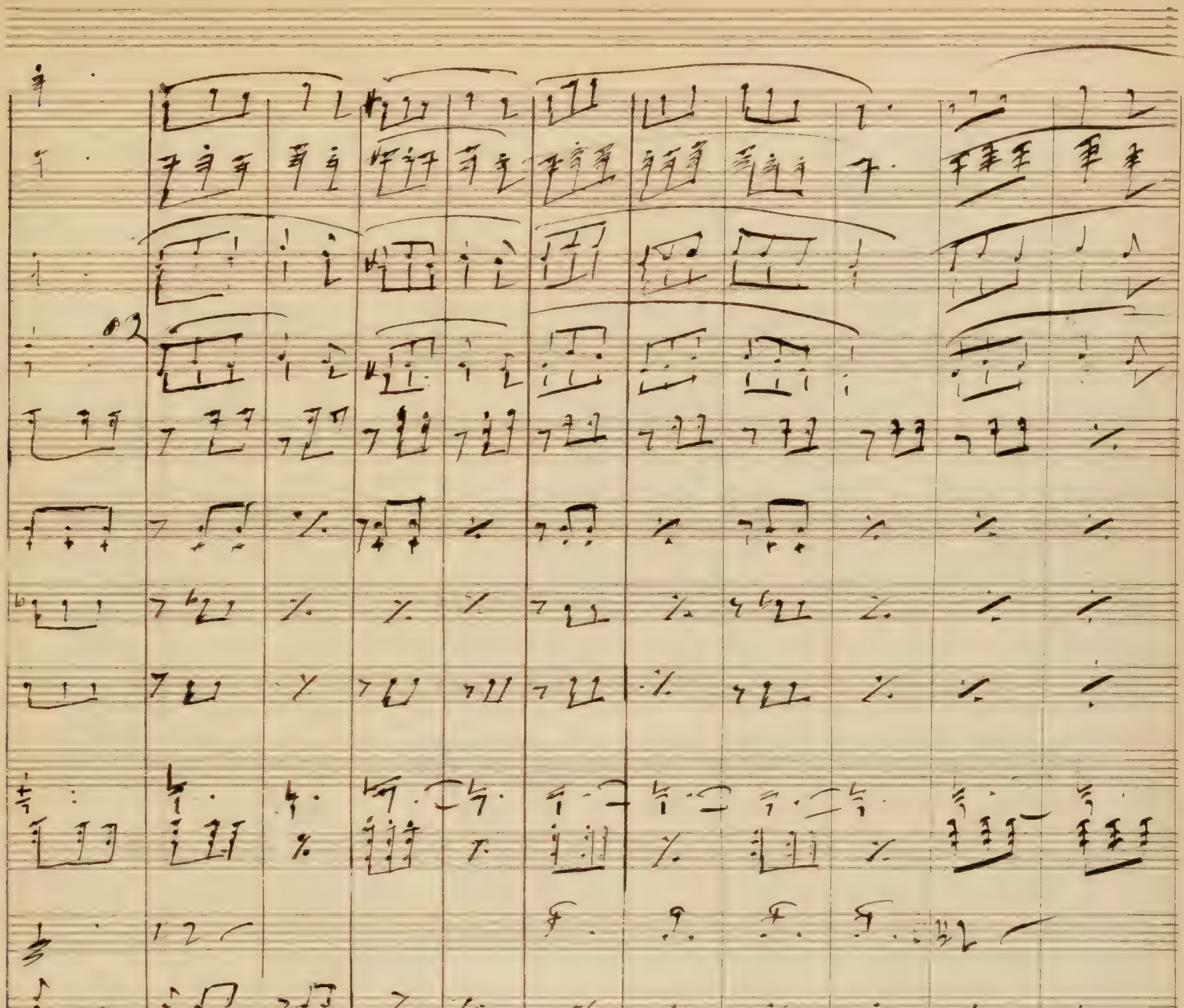

-pelle
devoir
lois

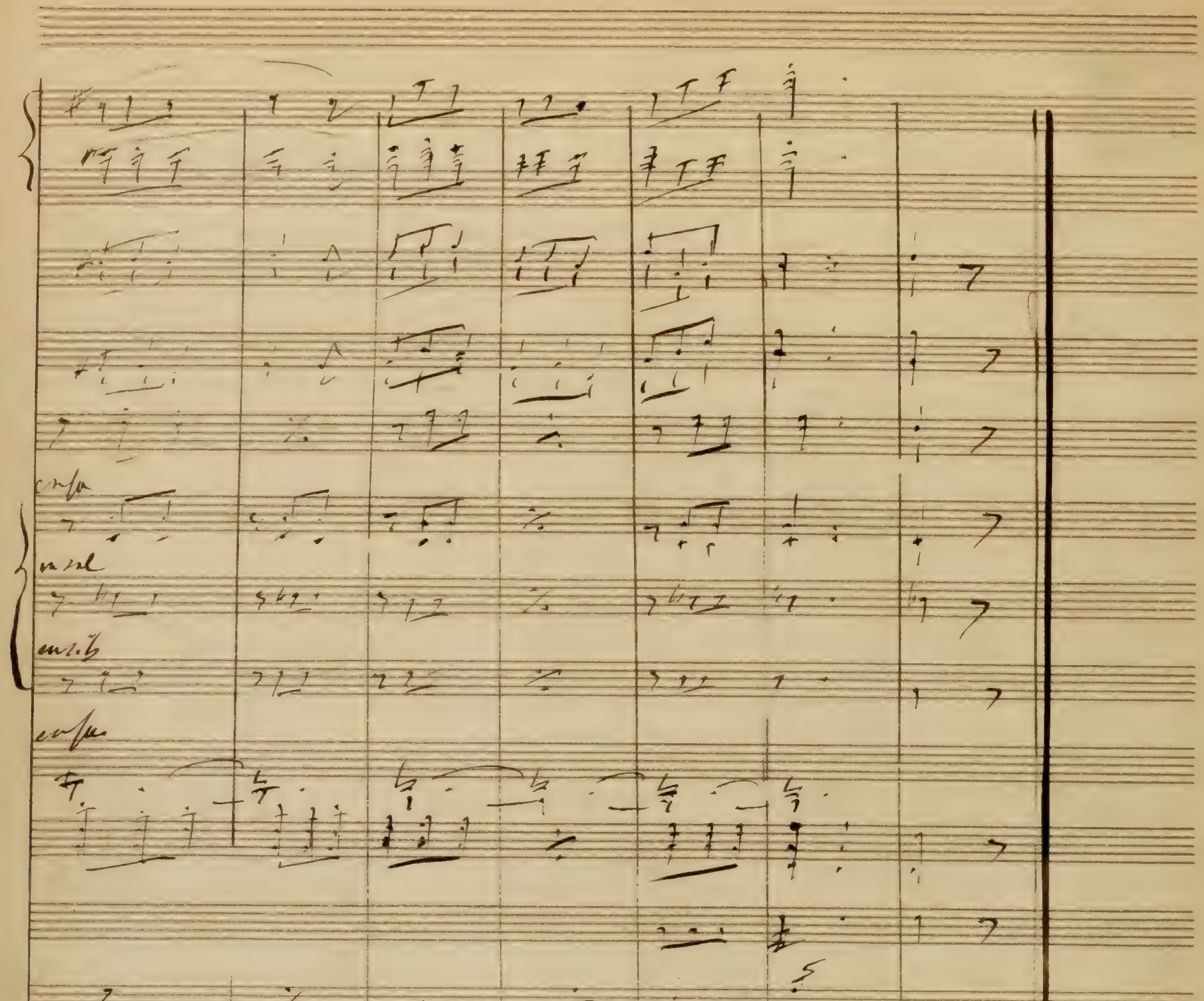

Doux
Doux
Sonne
au fond des
bois
son - ne
Son - ne
Sonne
au fond des
son - ne

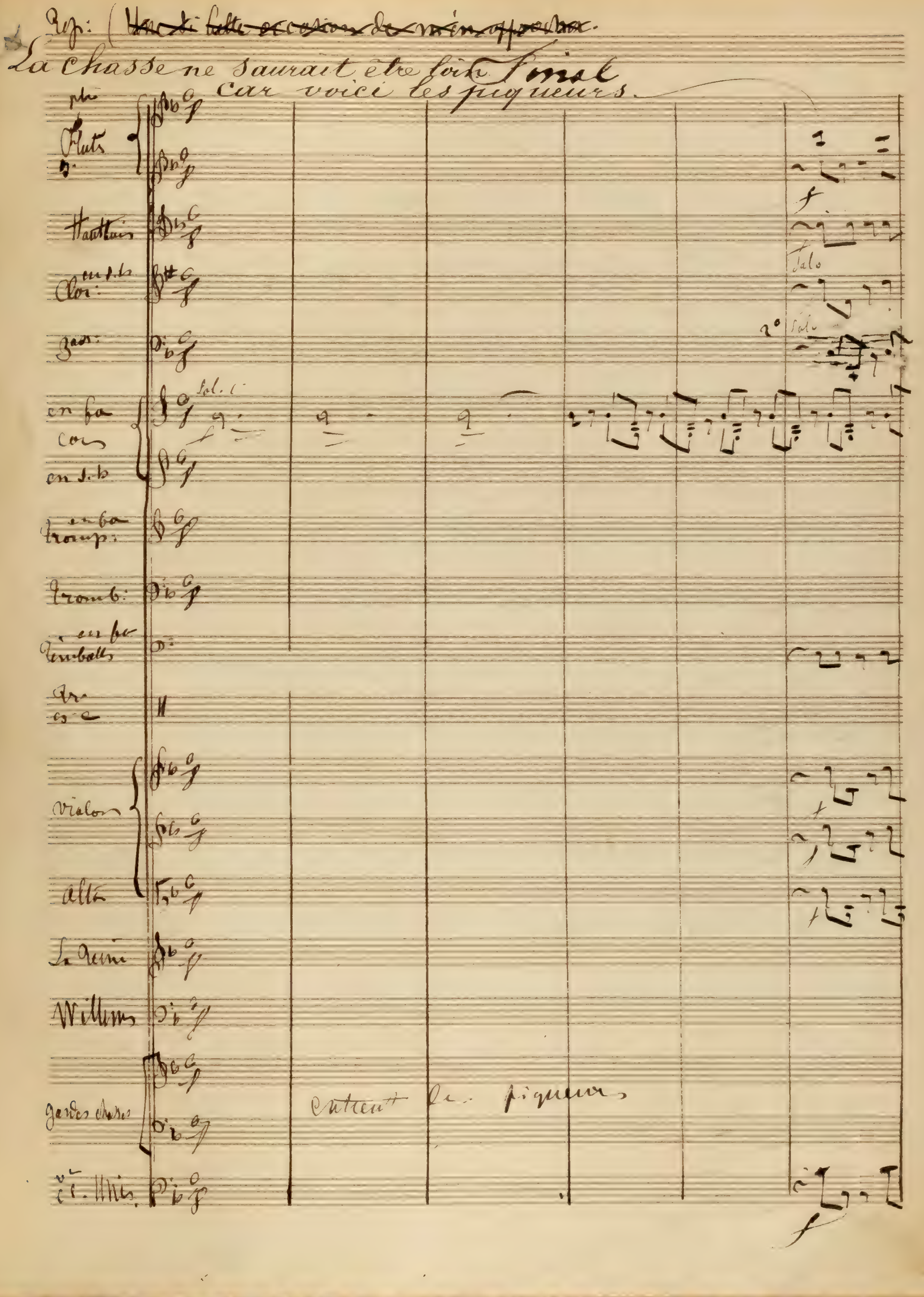


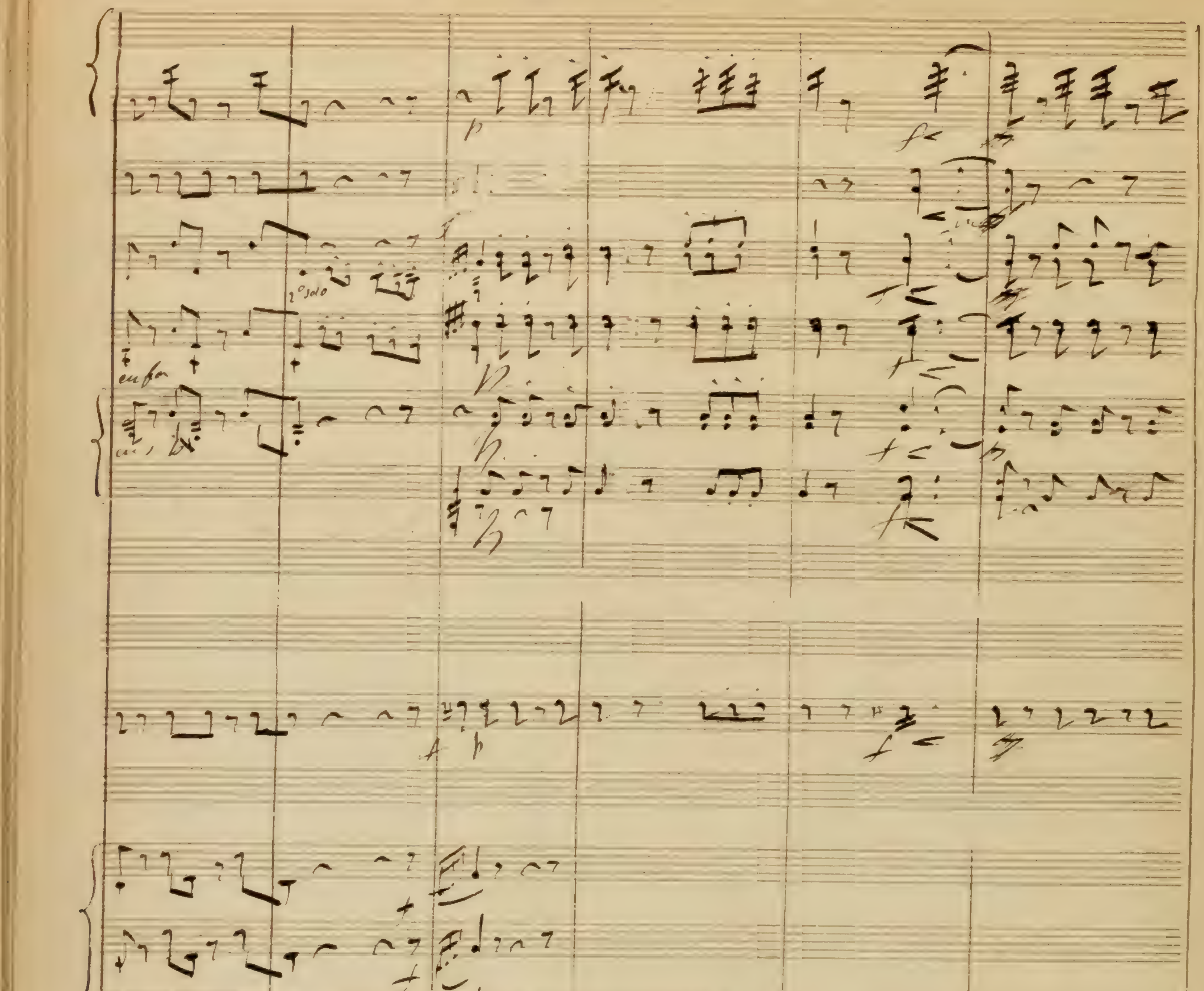


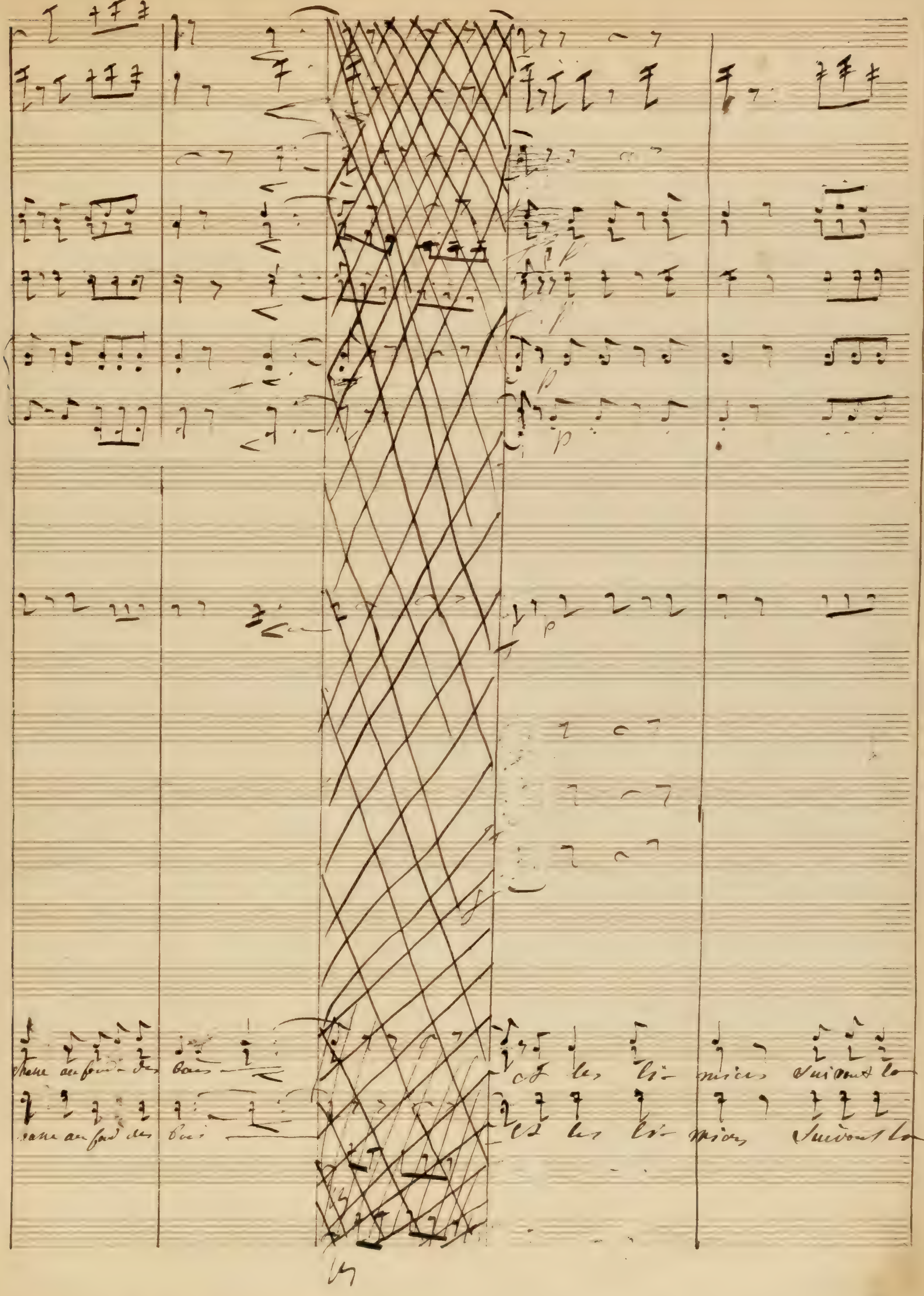

lois
les saintes
les Saintes

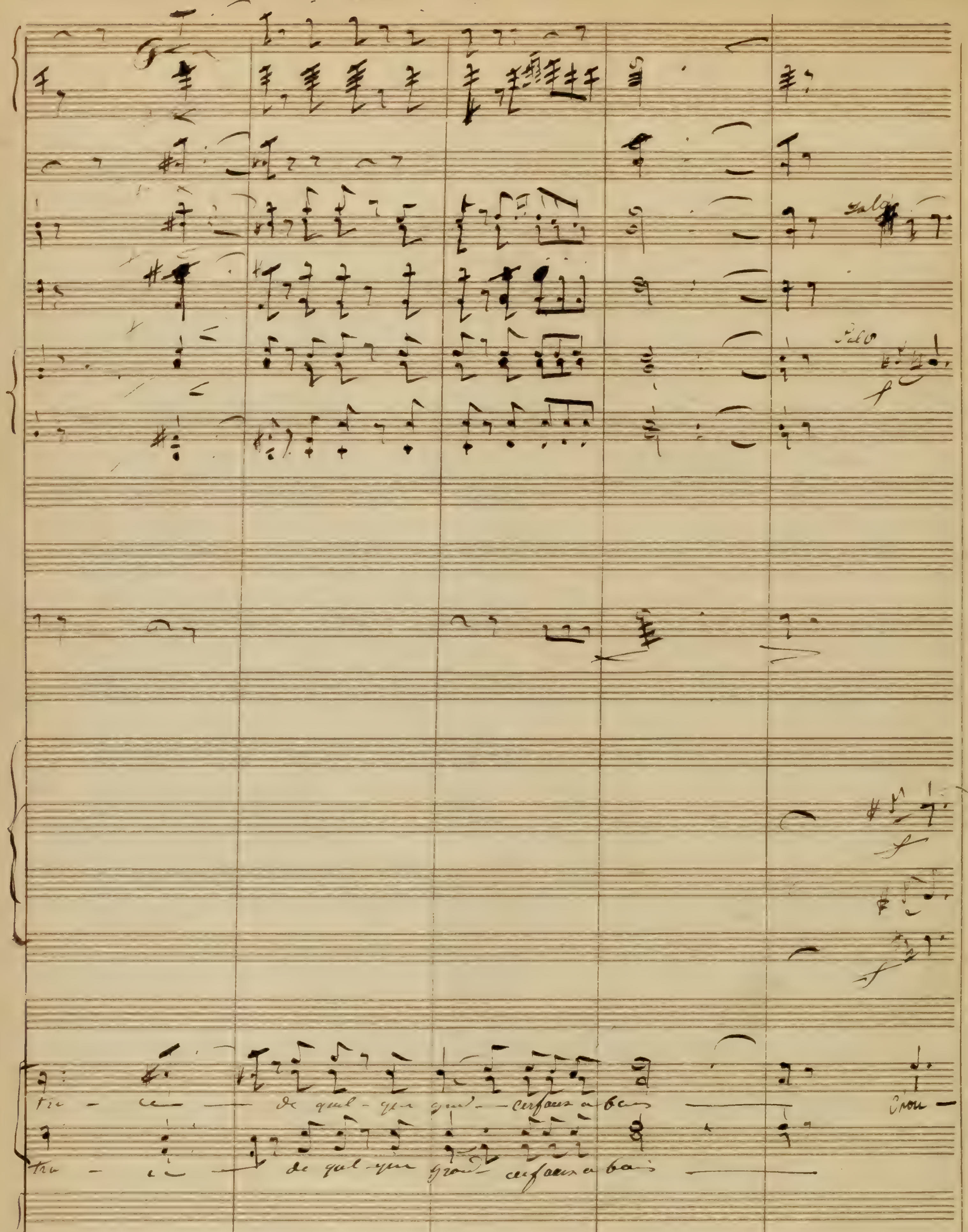


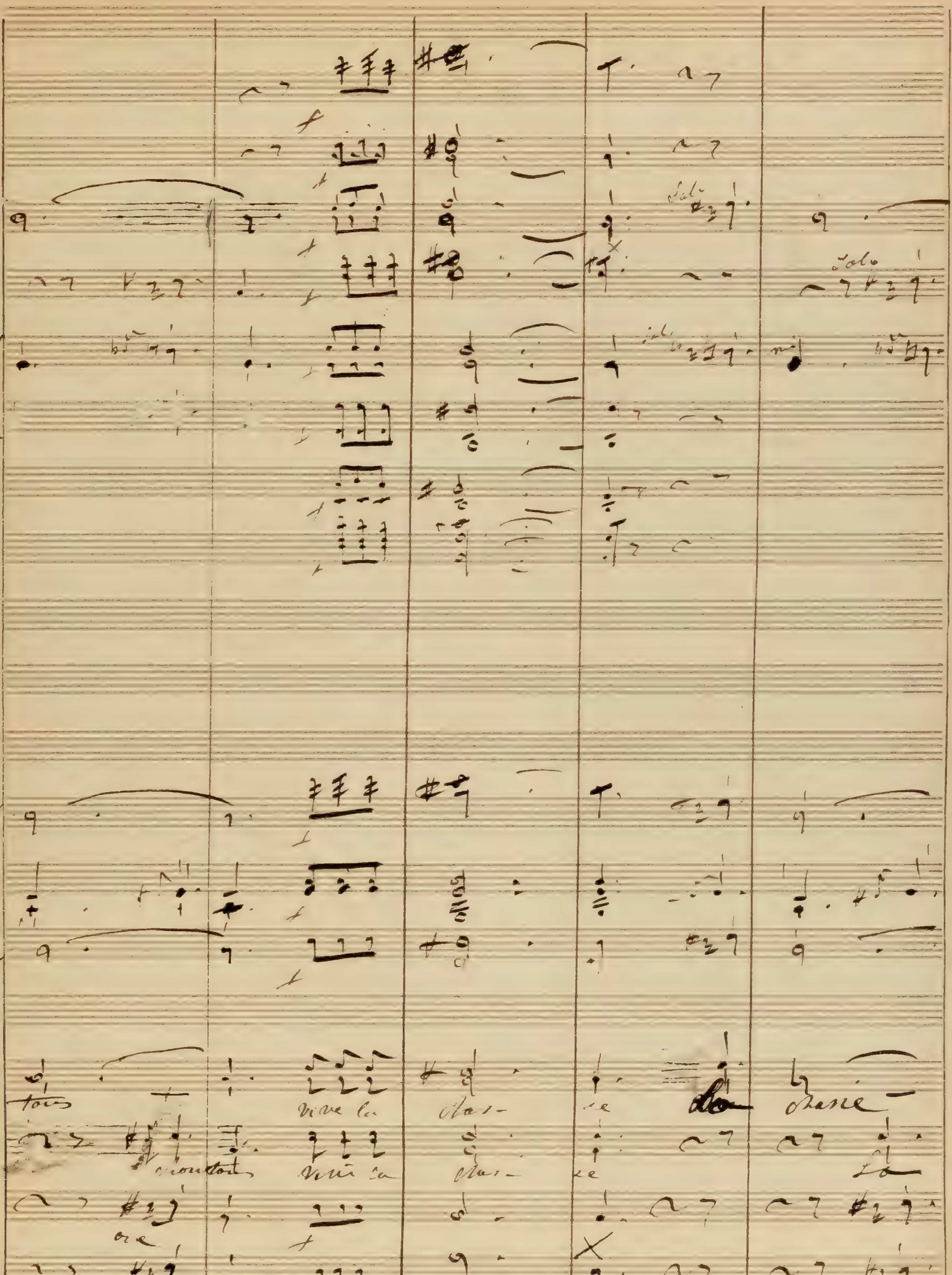


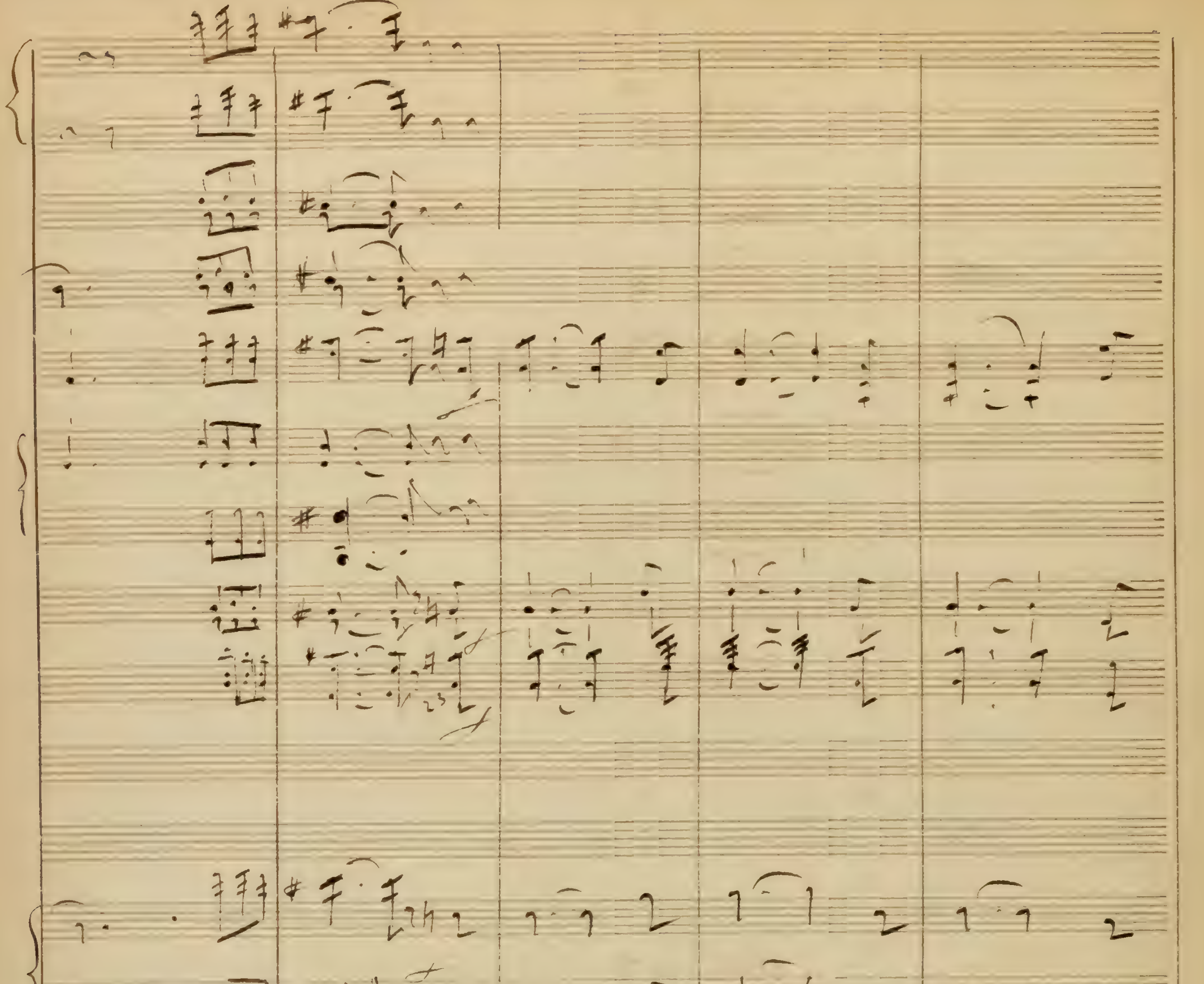

La chasse ne saurait être
car voici les piqueurs.
Flûts
Hautbois
Clar:
Cors en fa
en si b
Tromb:
Timballes
Solo
Violon
Alto
La Reine
William
Gardes chasse
entrent les piqueurs

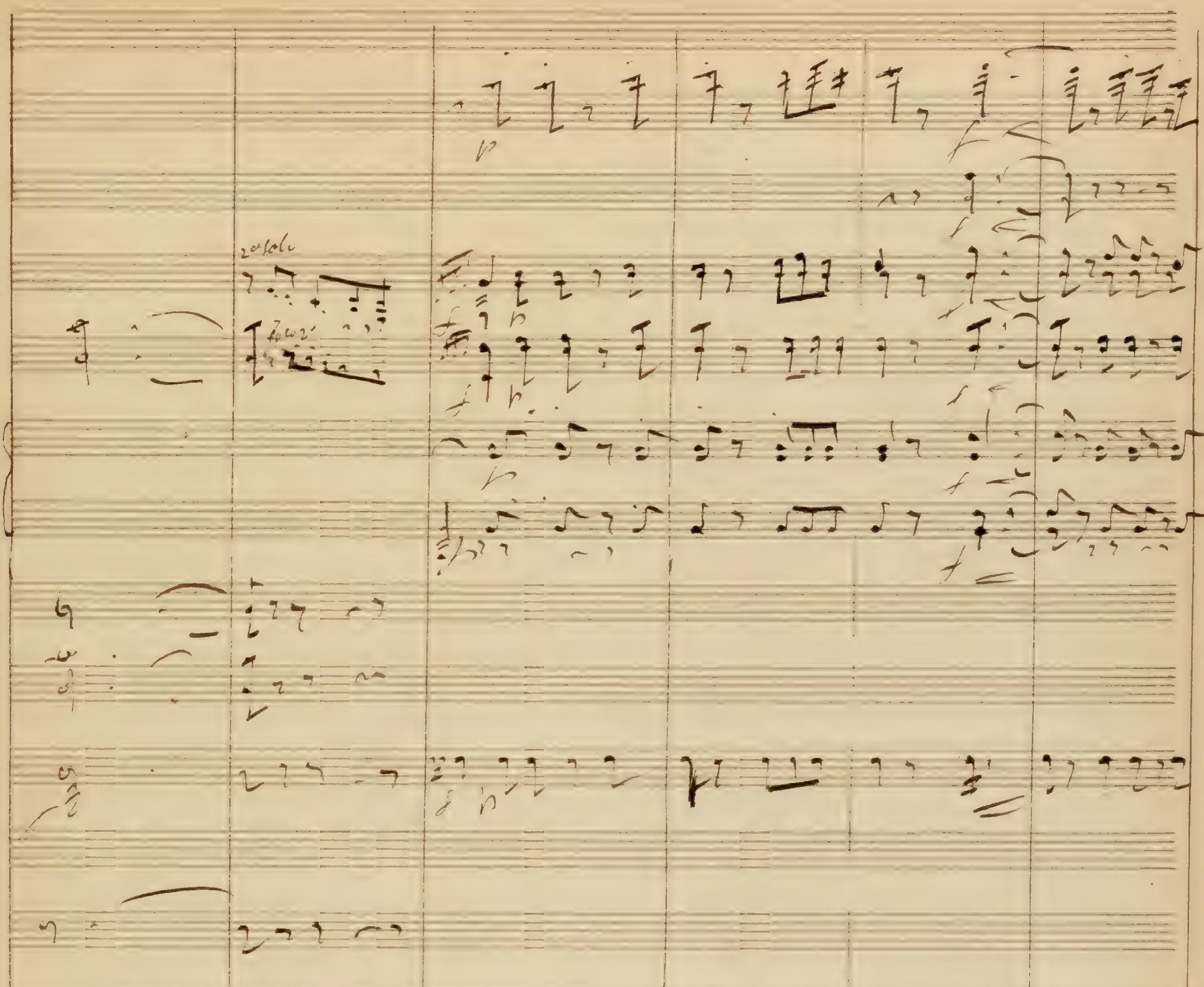

Chantons amis vive la chasse vive la
Chantons ami vive la chas- se vive la


chasse au fond des bois
et les lé- vriers suivant la
chasse au fond des bois
et les lé- vriers suivant la

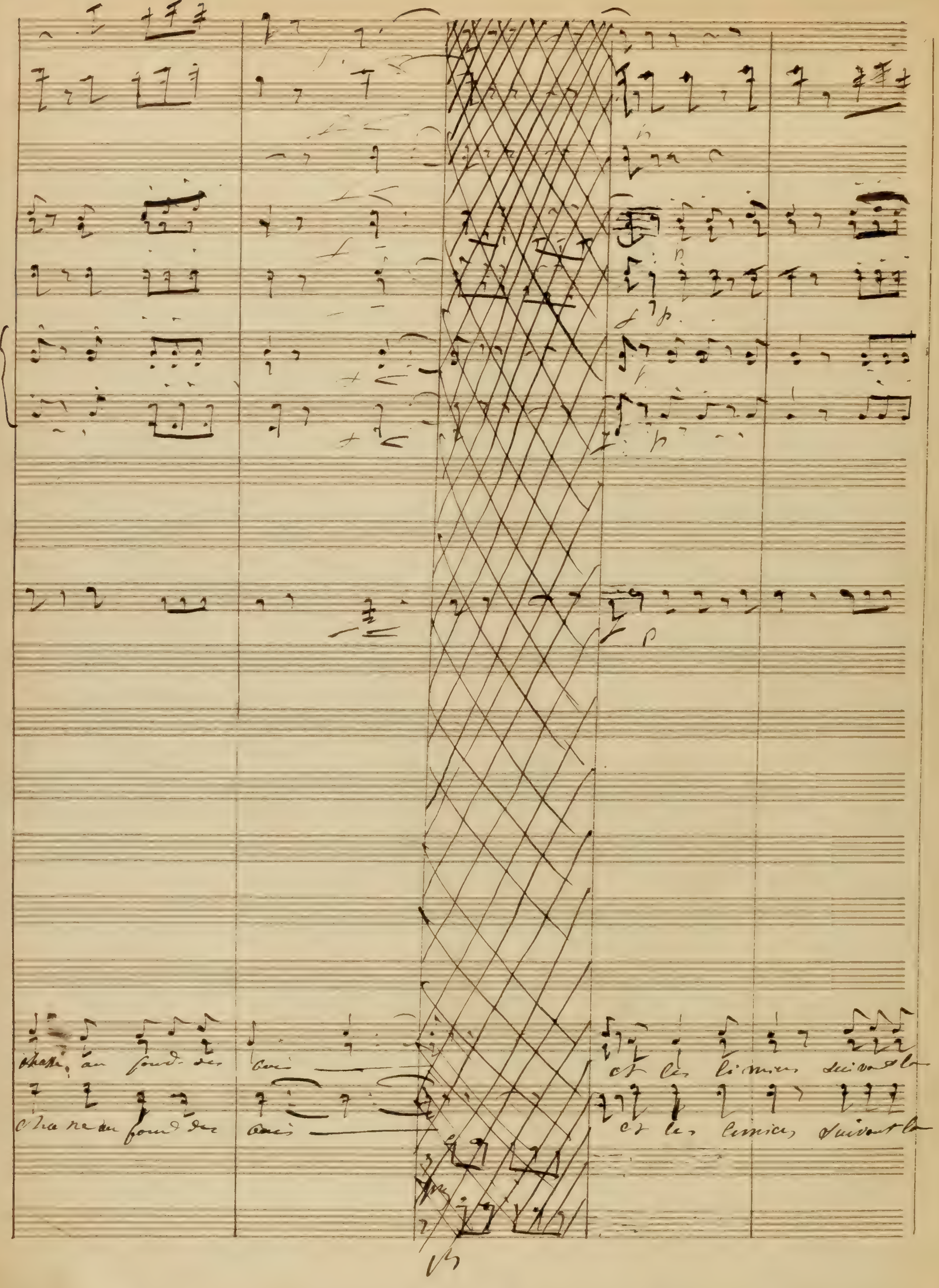

Solo
Solo
de quel-que
de quel-que

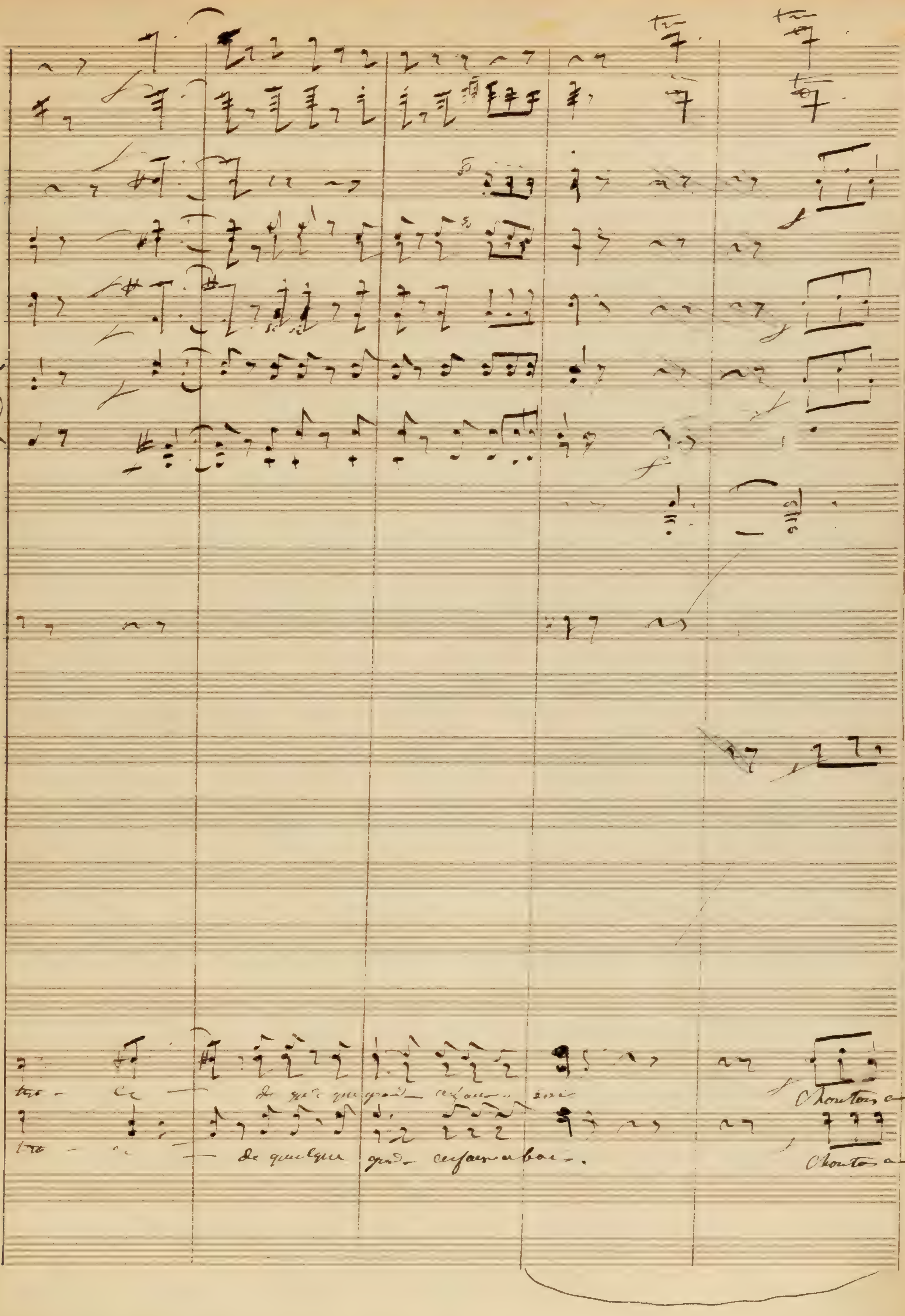

Solo
tous
vive la
clas-
se
vive la
clas-
se

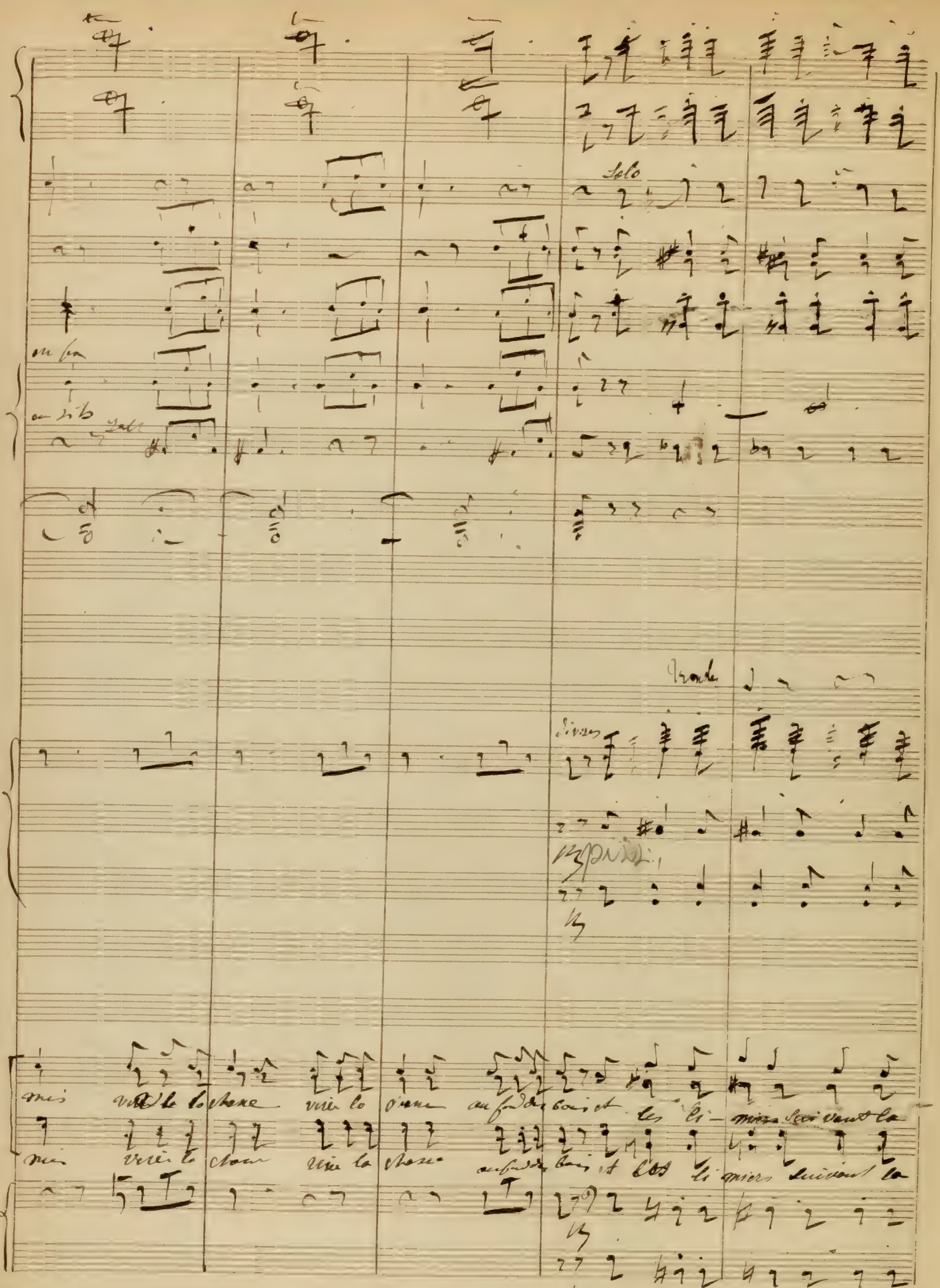

au fond des bois
Chantons
au fond des bois
Chan-tons

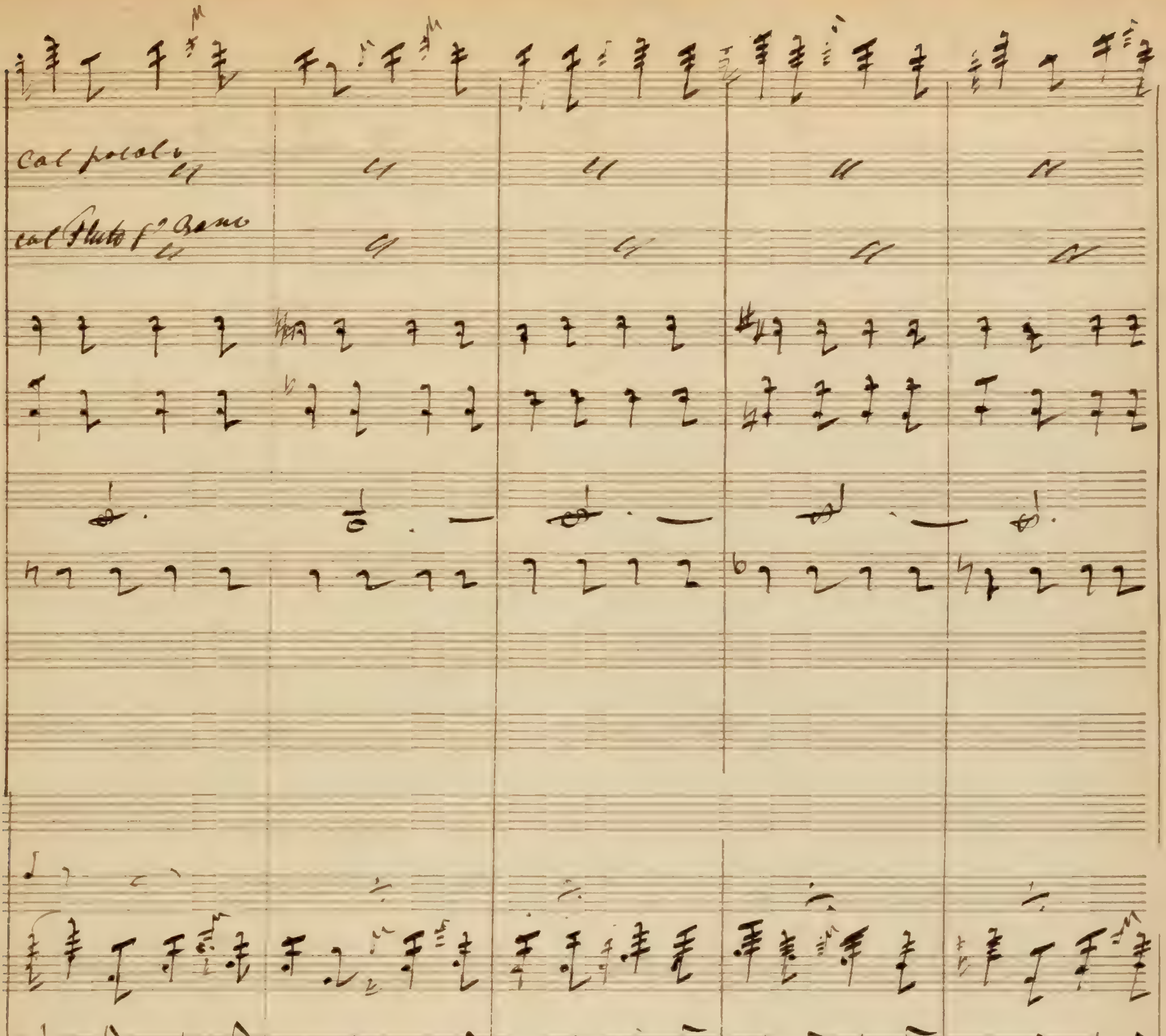


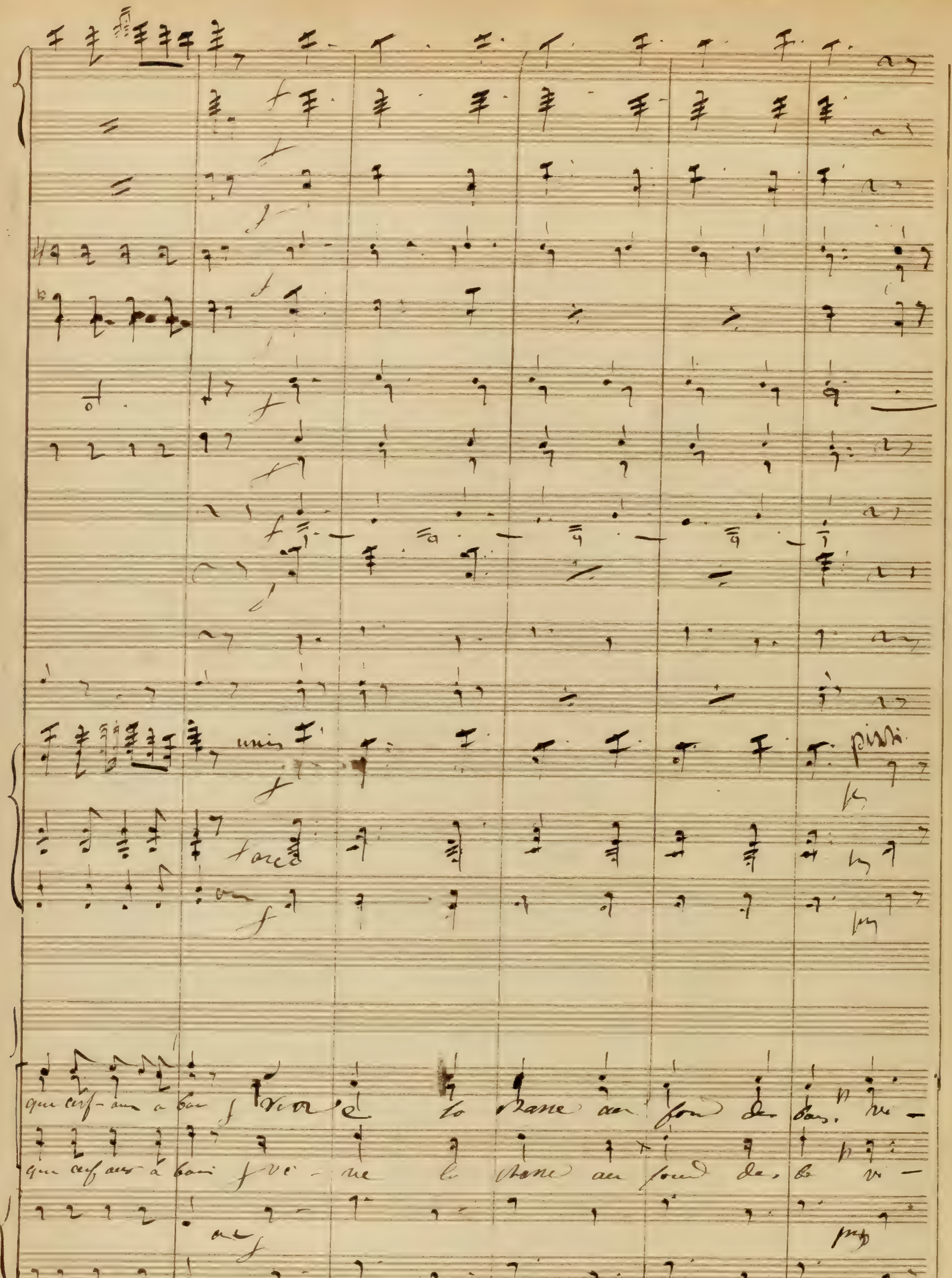
Tous
Tous
amis chantons vive la
vive la

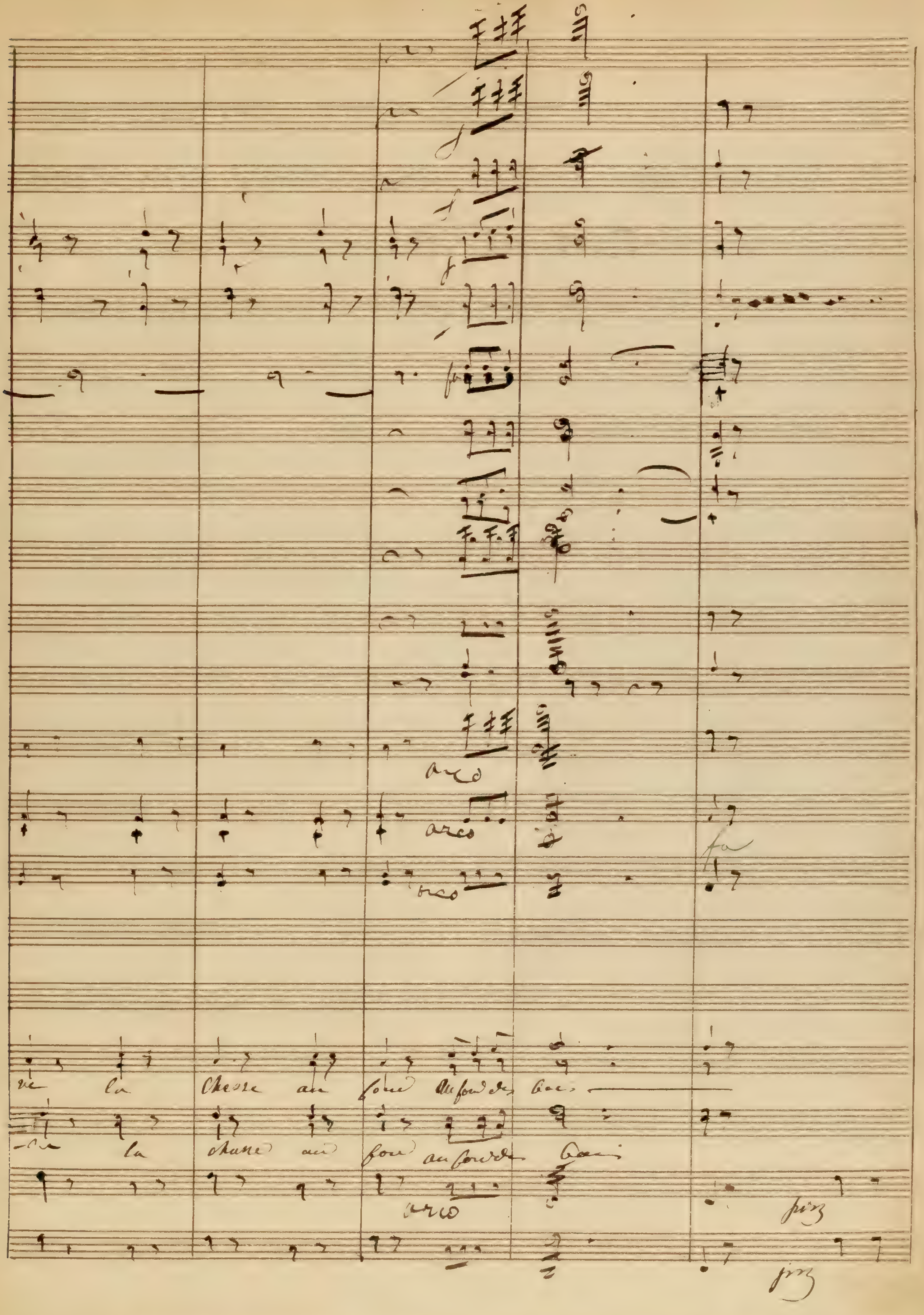

au fond des bois
et les limiers suivant la
au fond des
et les limiers suivant la

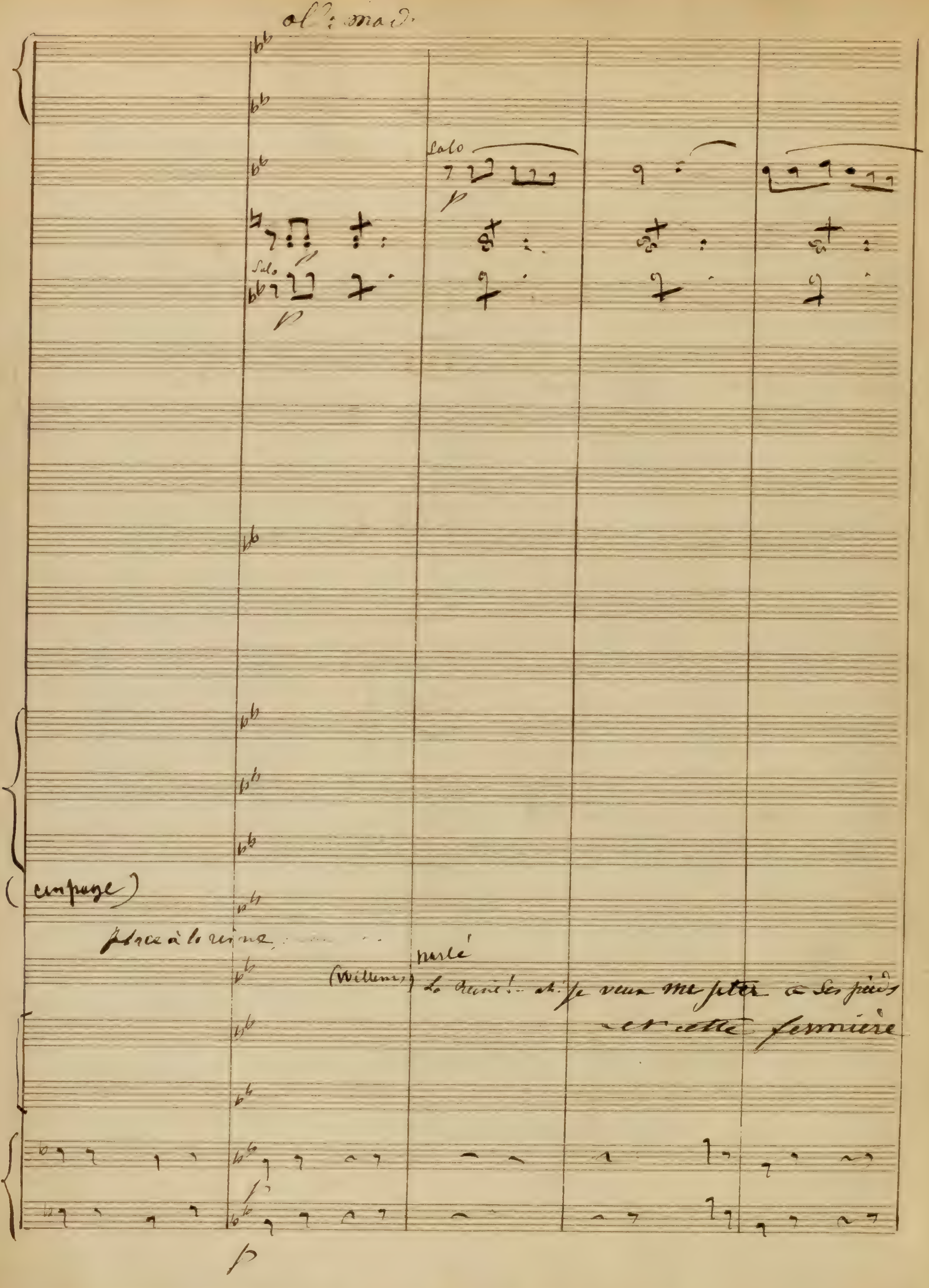

de quelque
Chantons
Chantons

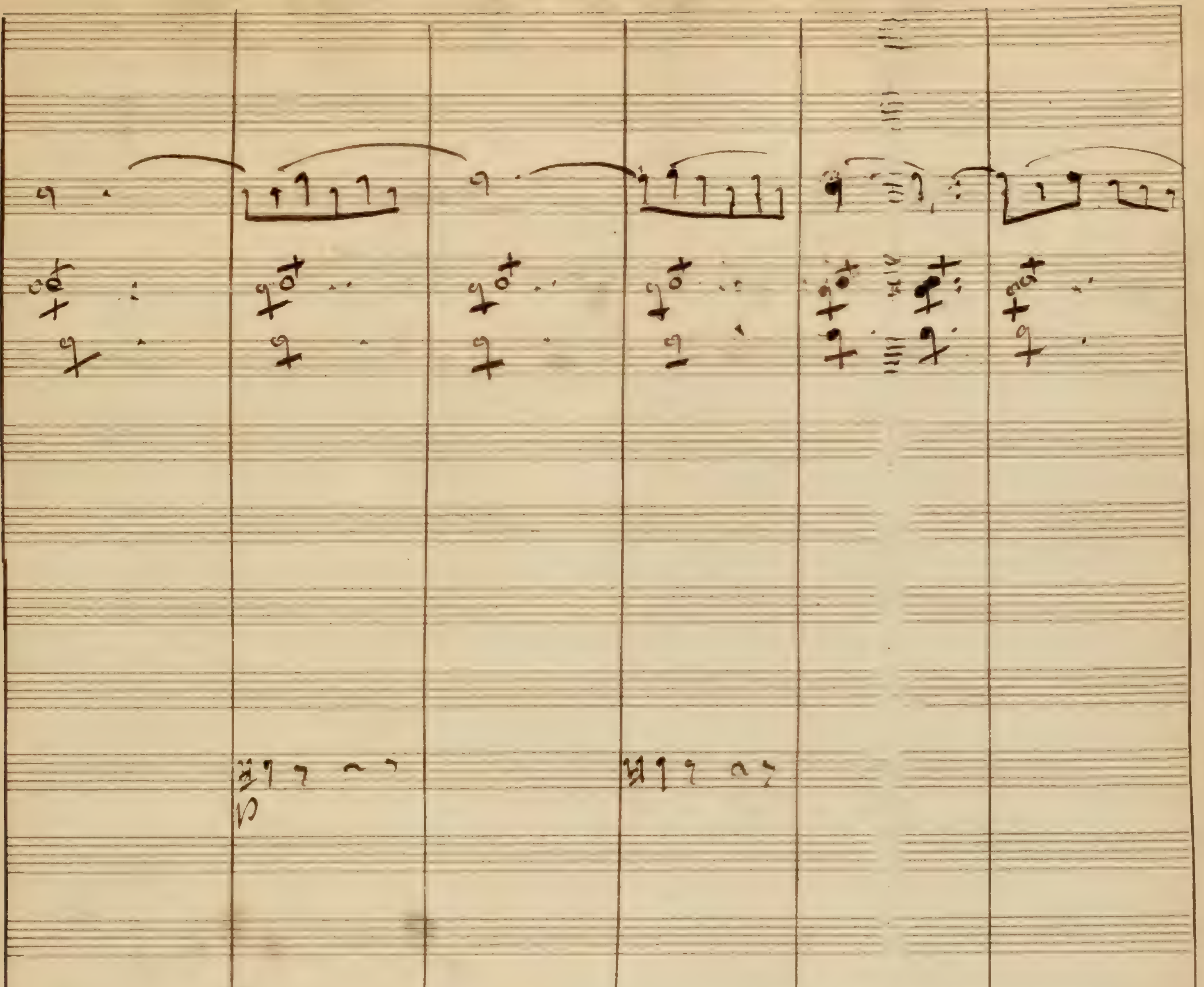

Solo
pizz.

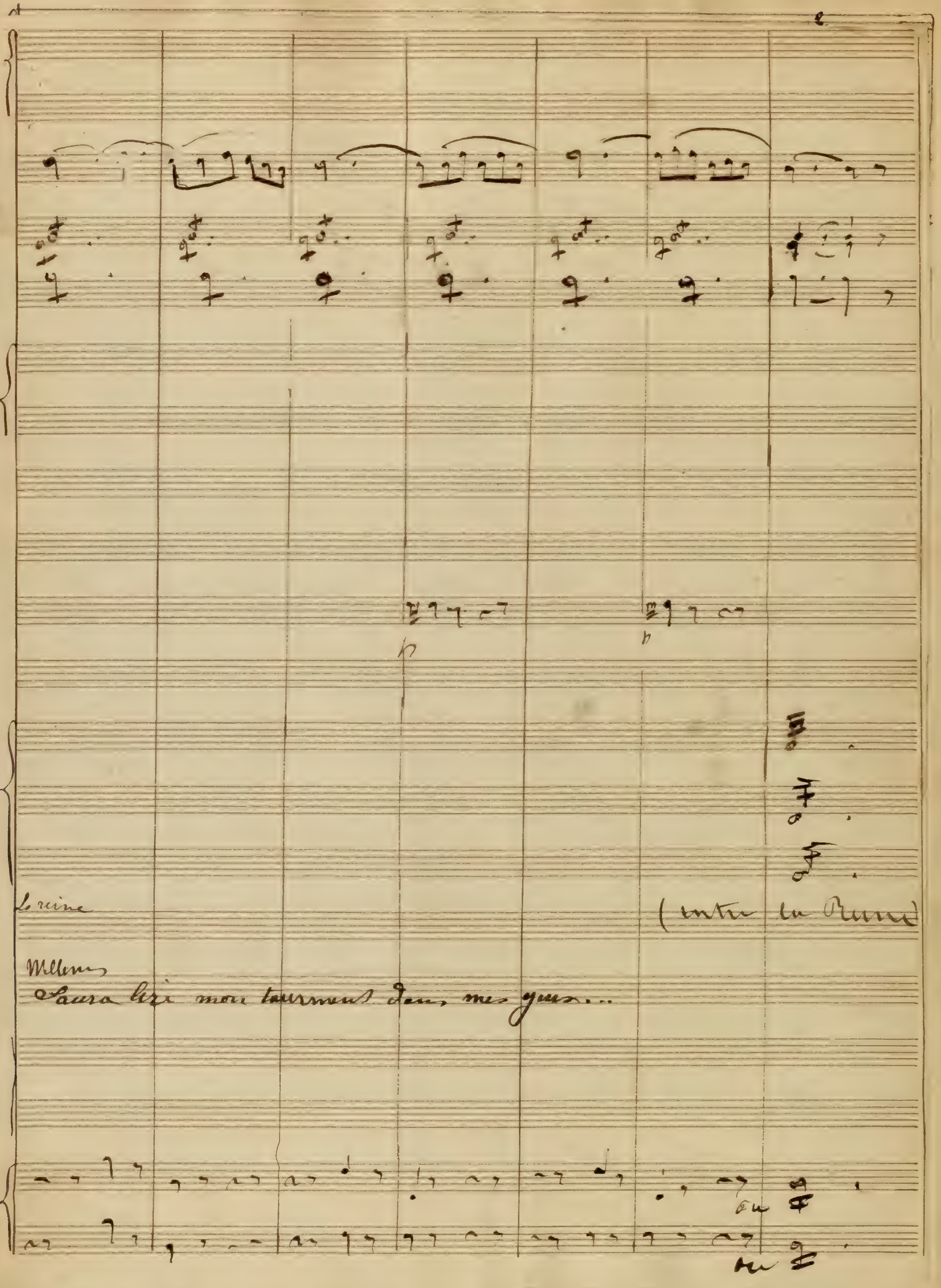

col piccolo
col Flute 1° ...
trace de quel- que cerf aux a- bois et les li- miers suivant la trace de quel-
trace de quel- que cerf aux a- bois et les li- miers suivant la trace de quel-


unis
pizz.


arco
arco
pizz
pizz

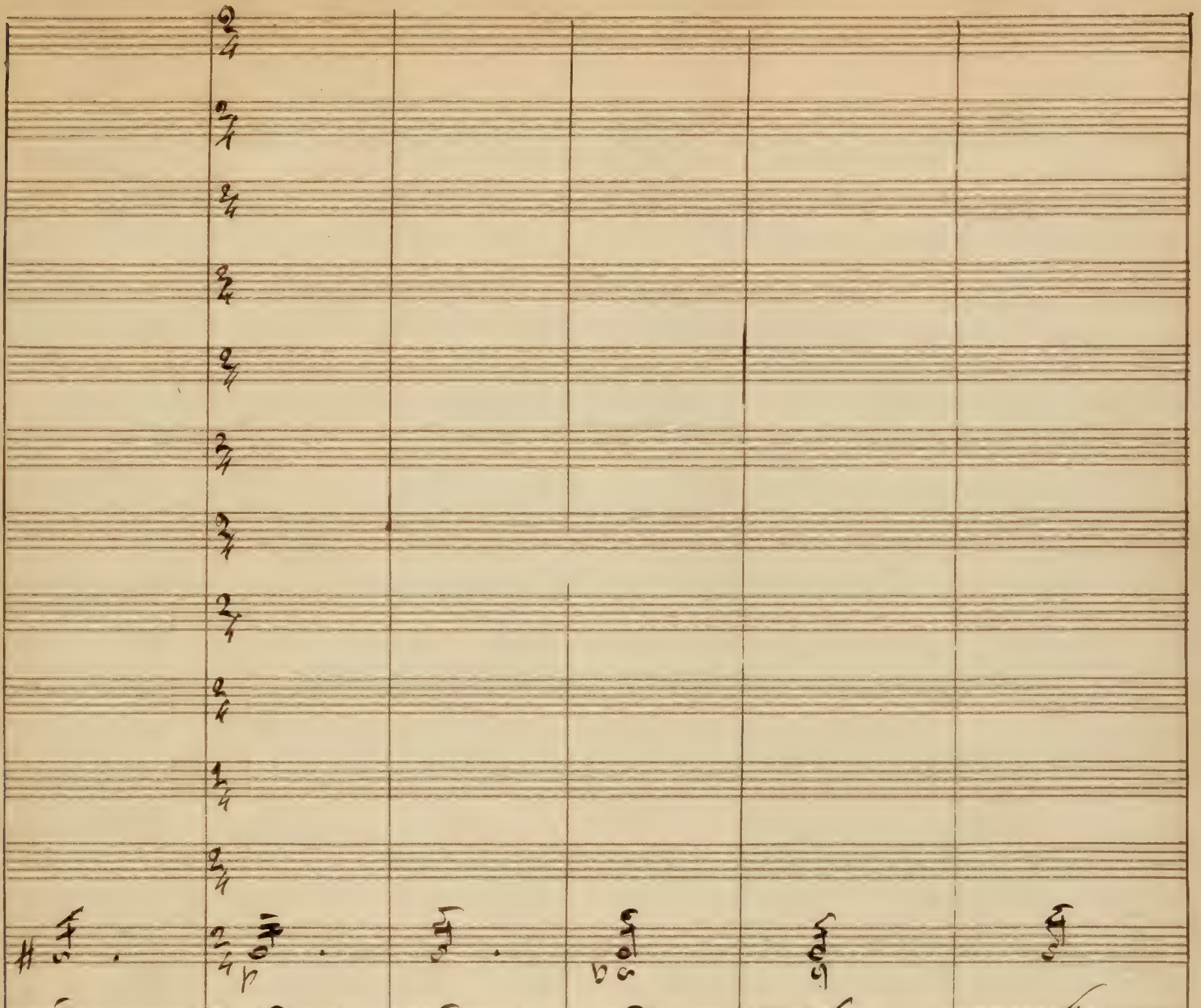

Solo
Solo
parlé
(Willems) La reine!.. ah je veux me jeter à ses pieds
et cette fermière

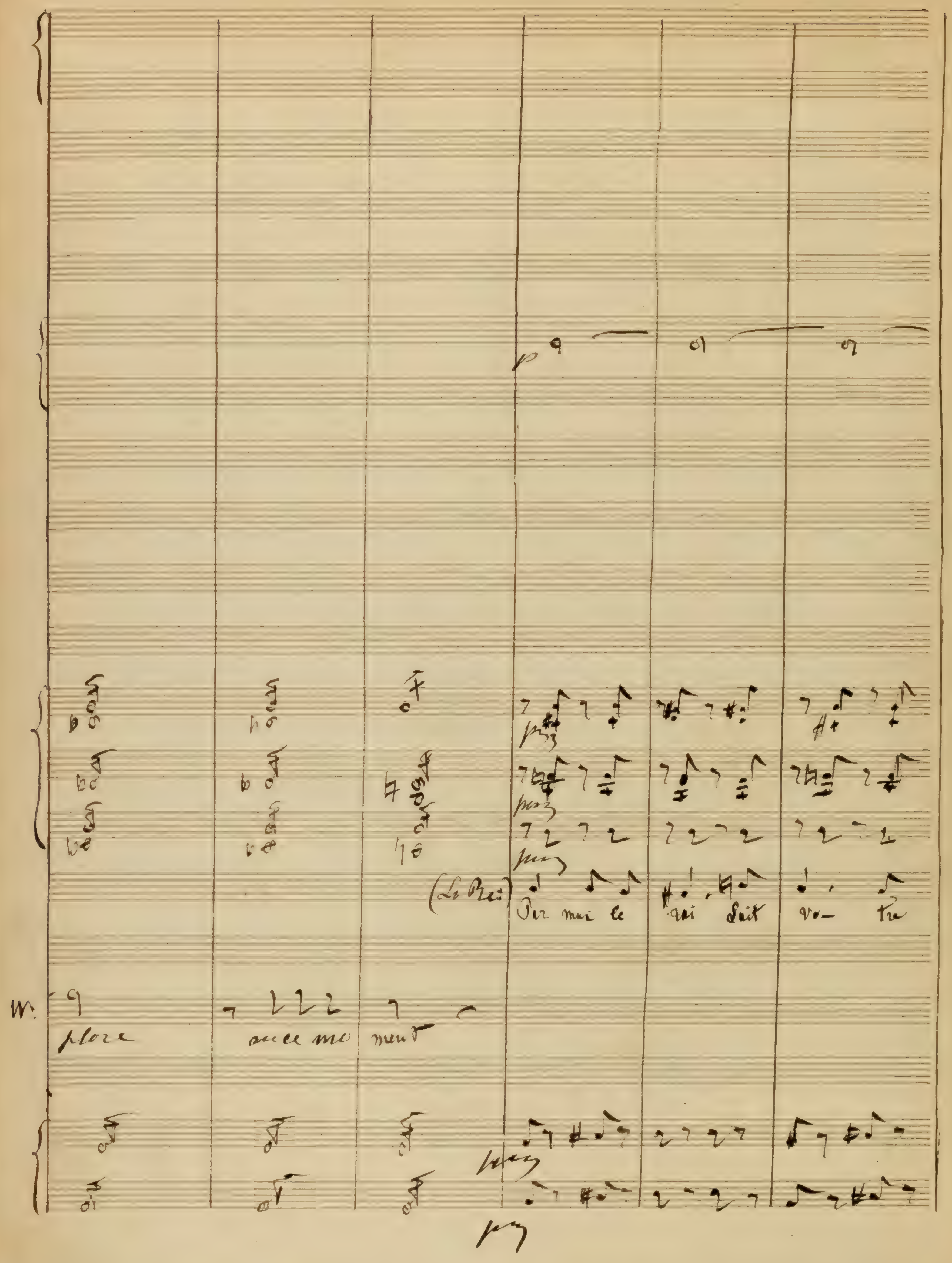

qui m'a pris mon bleuet... N'importe, la reine est femme elle



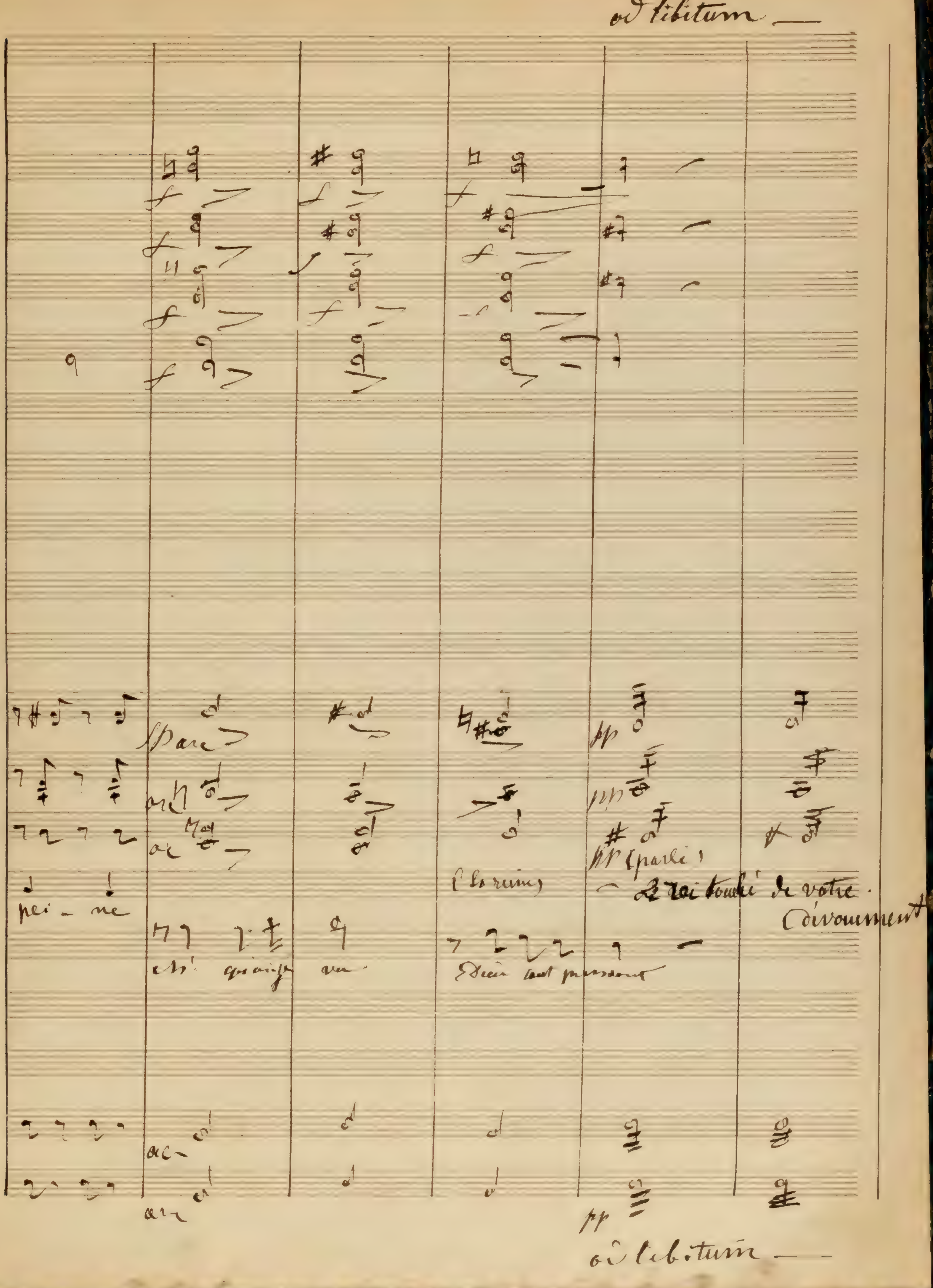
(entre la Reine)
Saura lire mon tourment dans mes yeux...

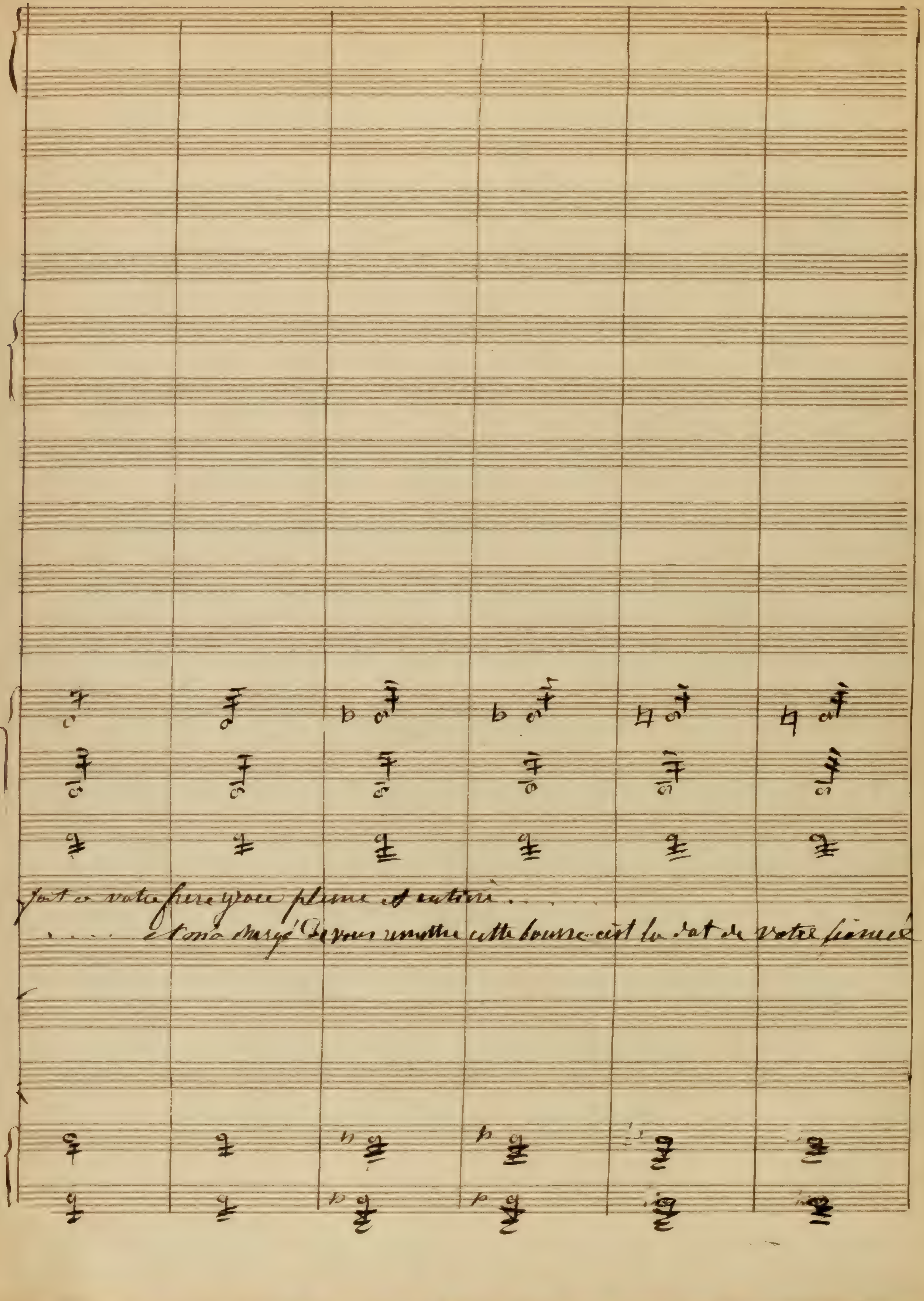
même mouvement

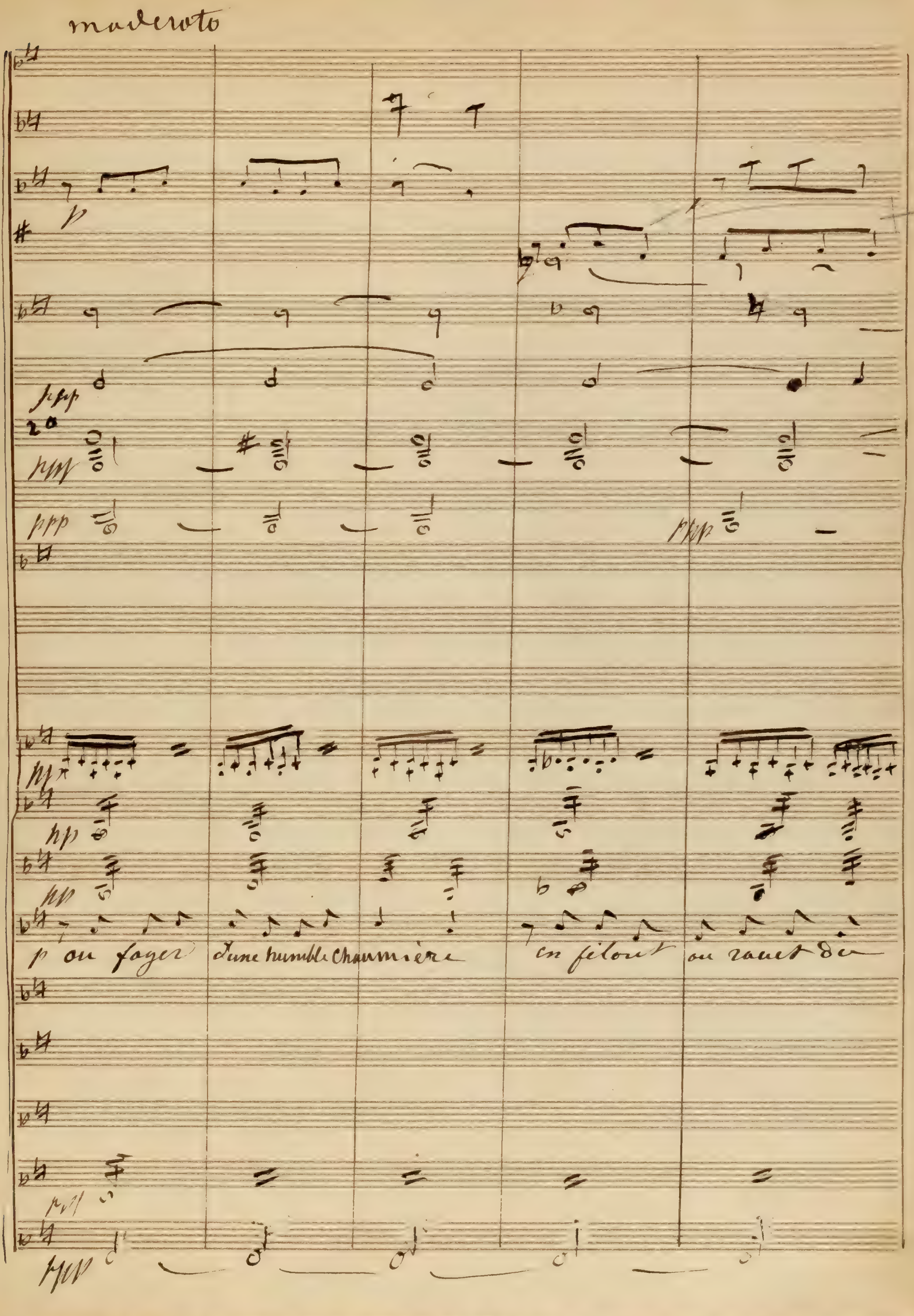


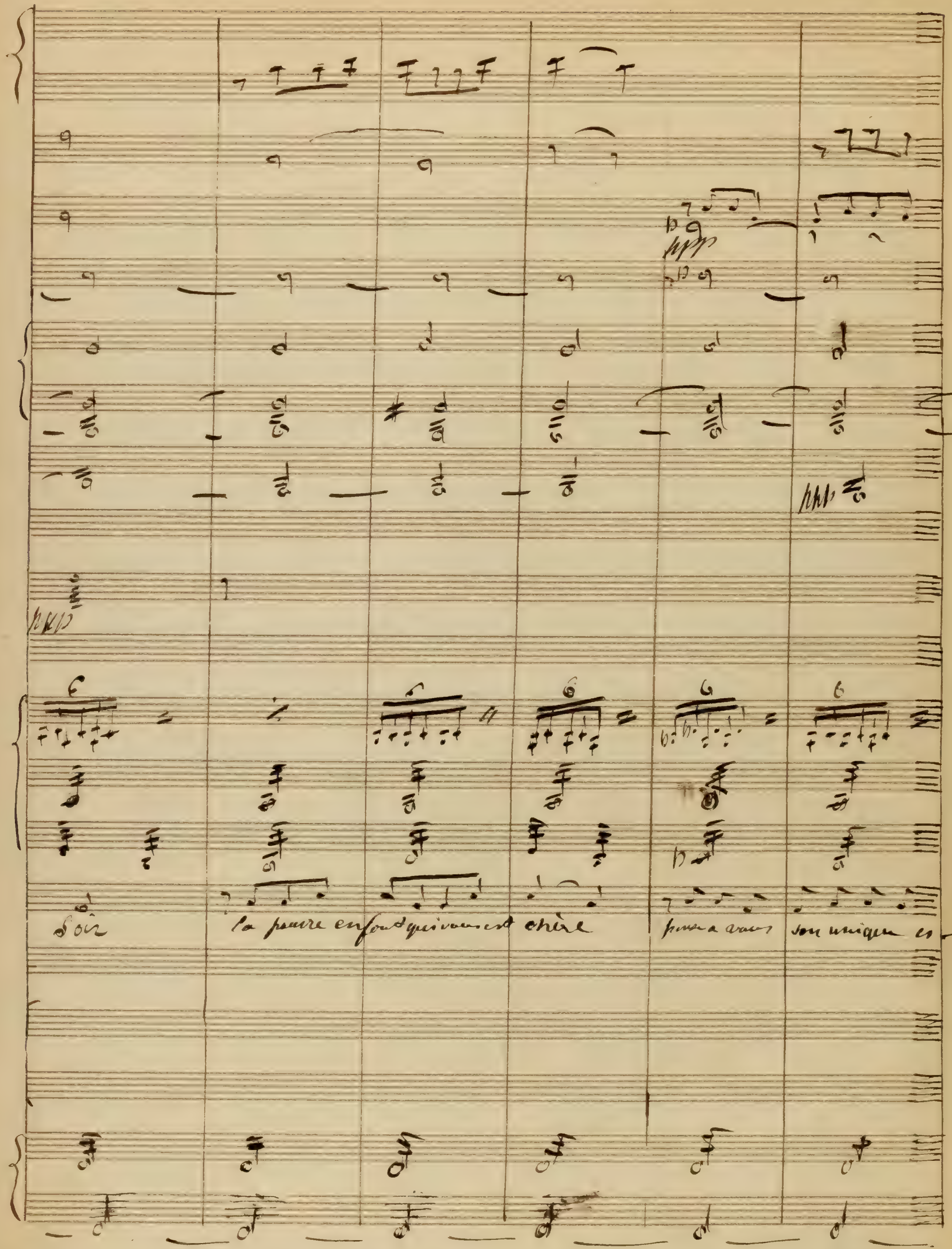


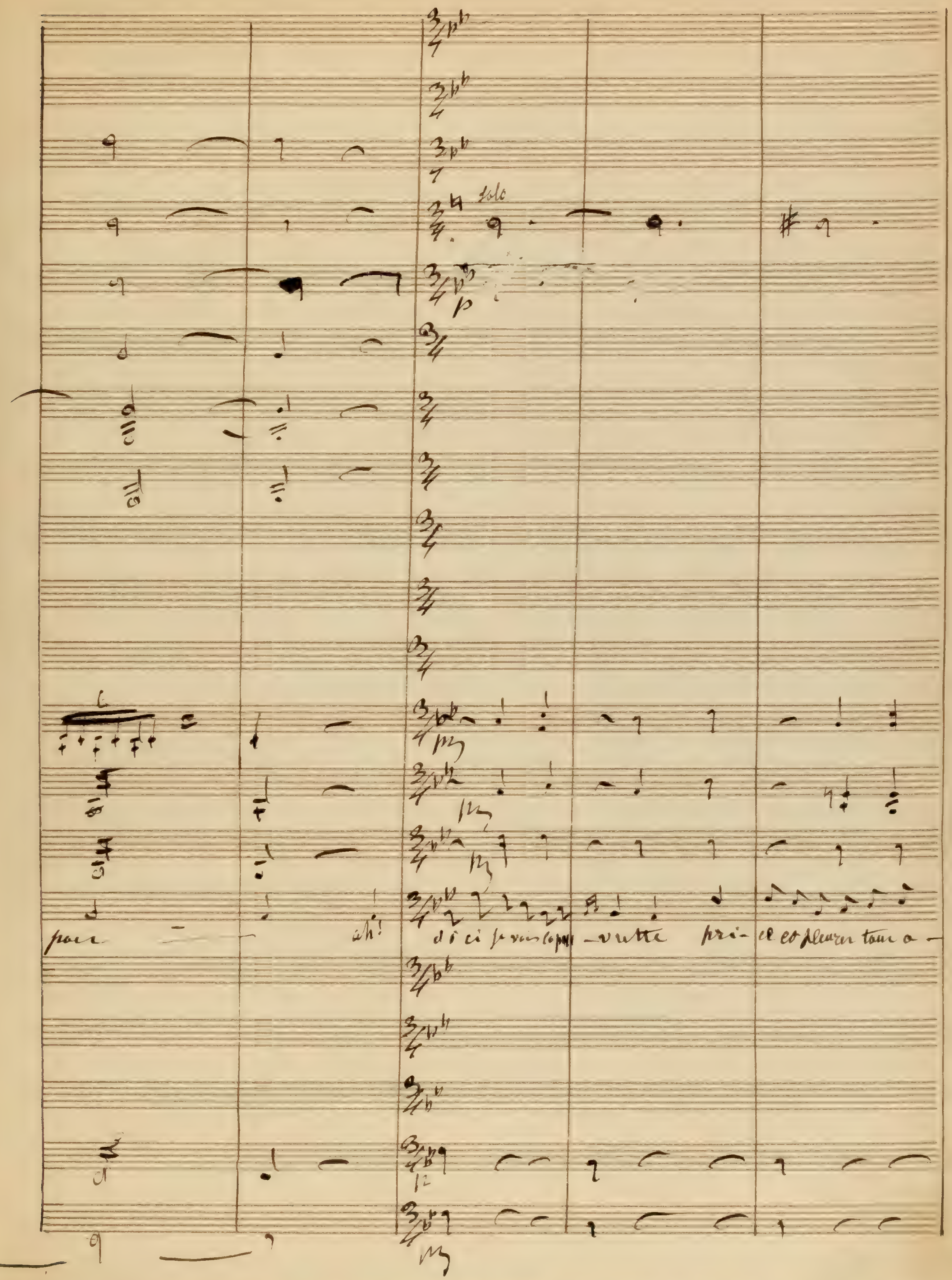
p
pizz
(Le Roi)
Par moi le roi fait vo- tre
W.
plore
succe me ment

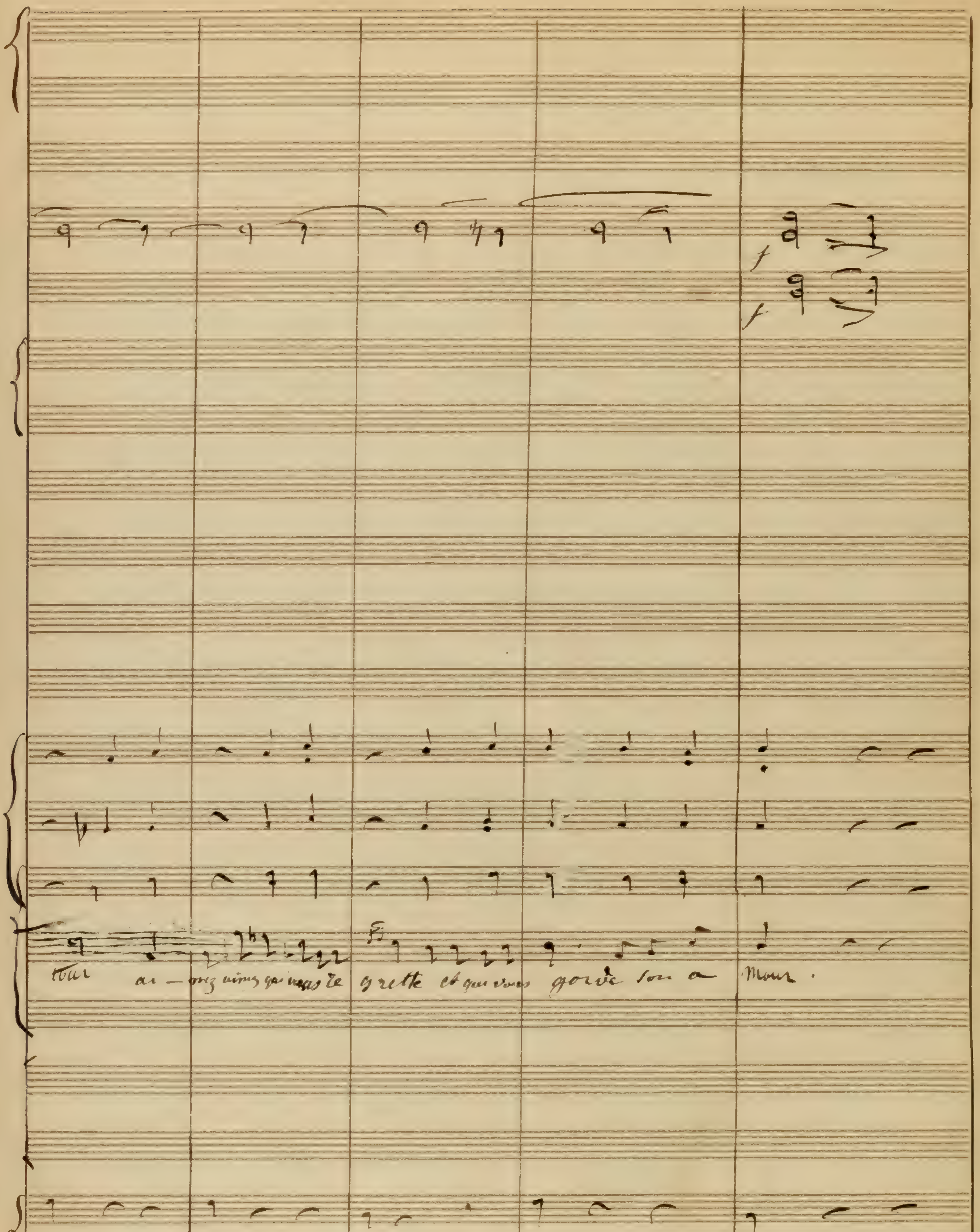

ad libitum —
pei - ne
(parlé)
Le roi touché de votre dévouement
(la reine)
Dieu tout puissant
ad libitum —


fait à votre frère grâce pleine et entière . . .
. . . . et on a chargé de vous remettre cette bourse c'est la dot de votre fiancée

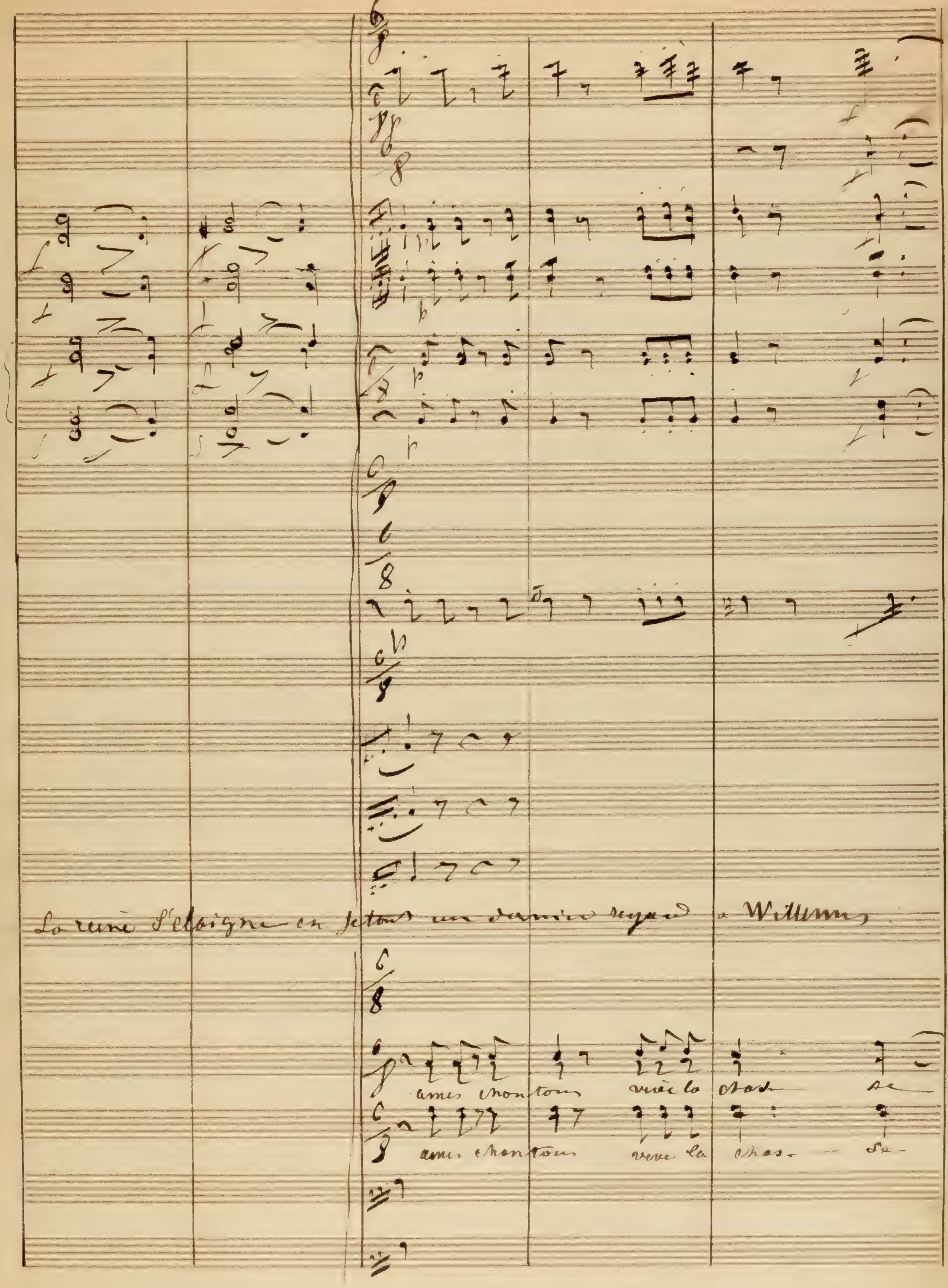

moderato
au foyer d'une humble chaumière en filant au rouet du

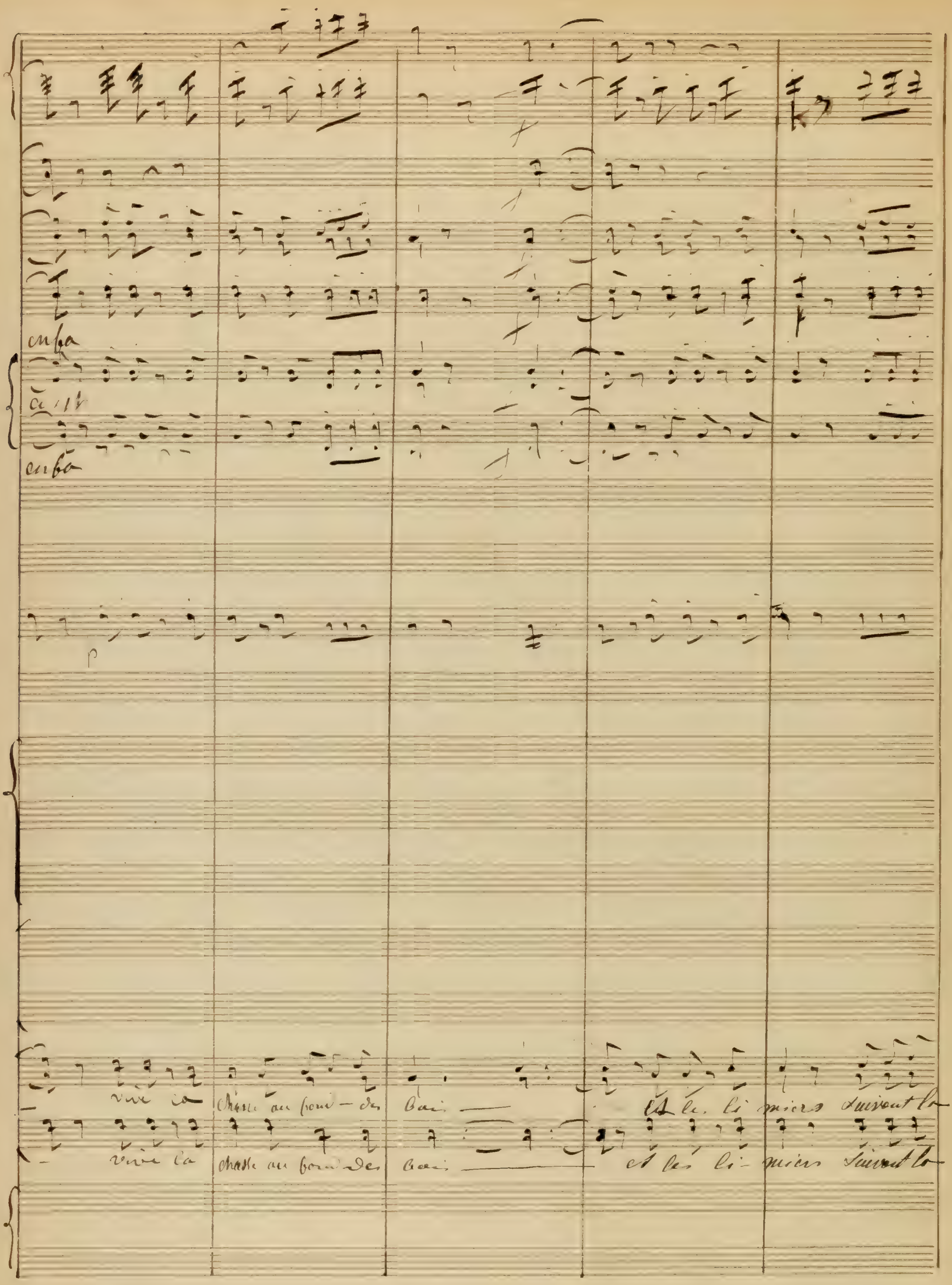

Soir
la pauvre enfant qui vous est chère
pour à vous son unique es-

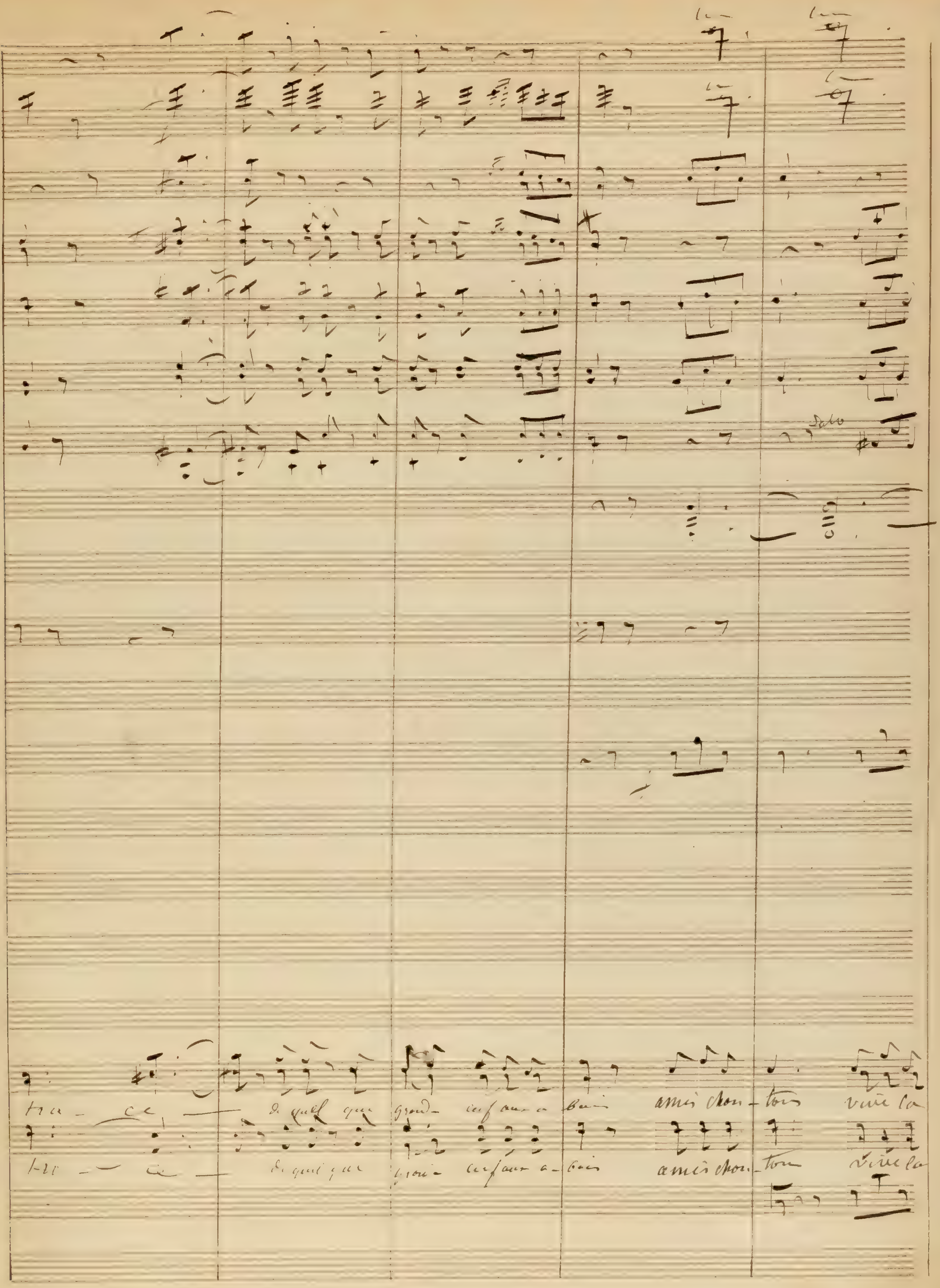

Solo
ah!

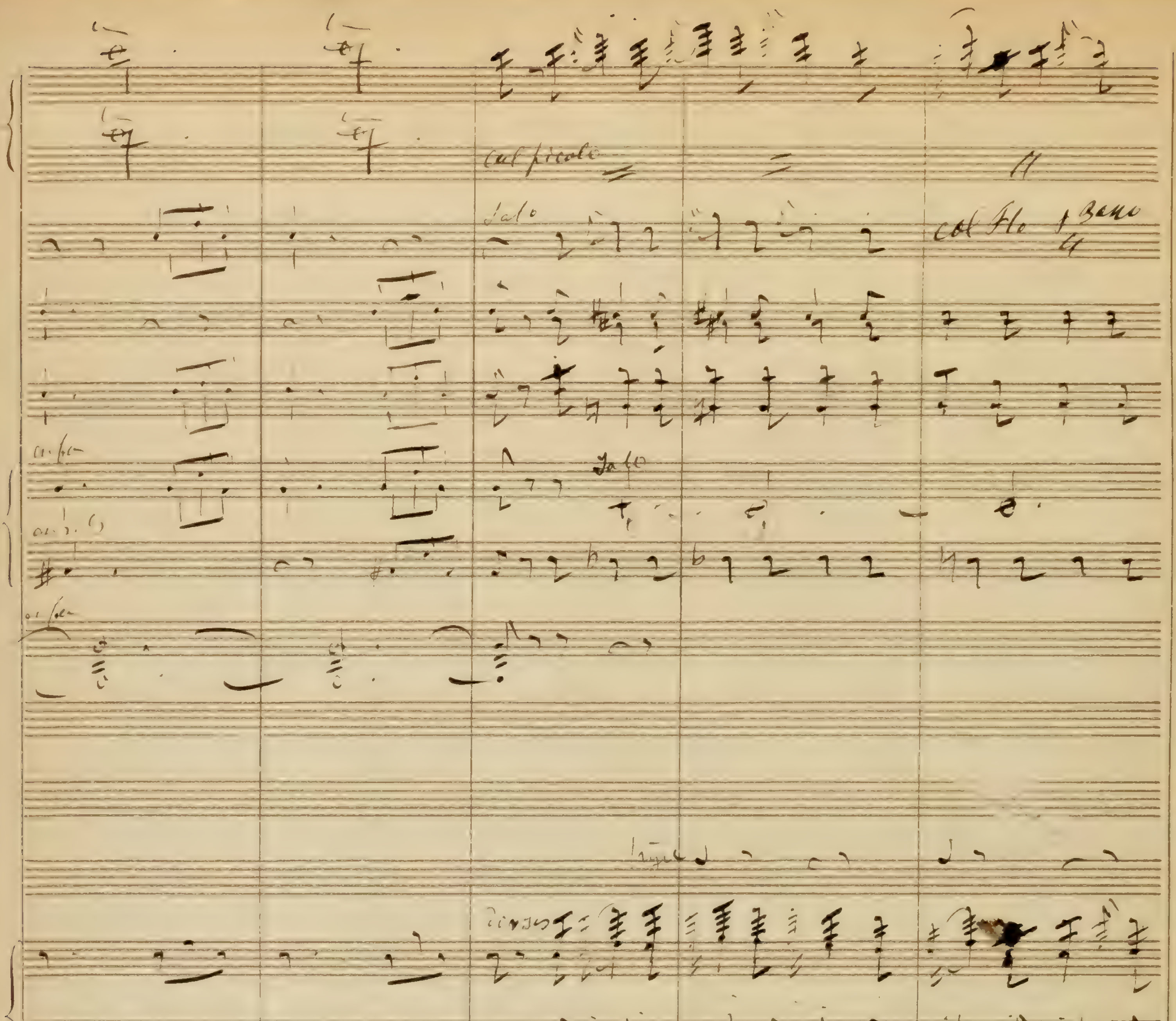

tour ai – mez vous qui vous re grette et qui vous garde son a mour .

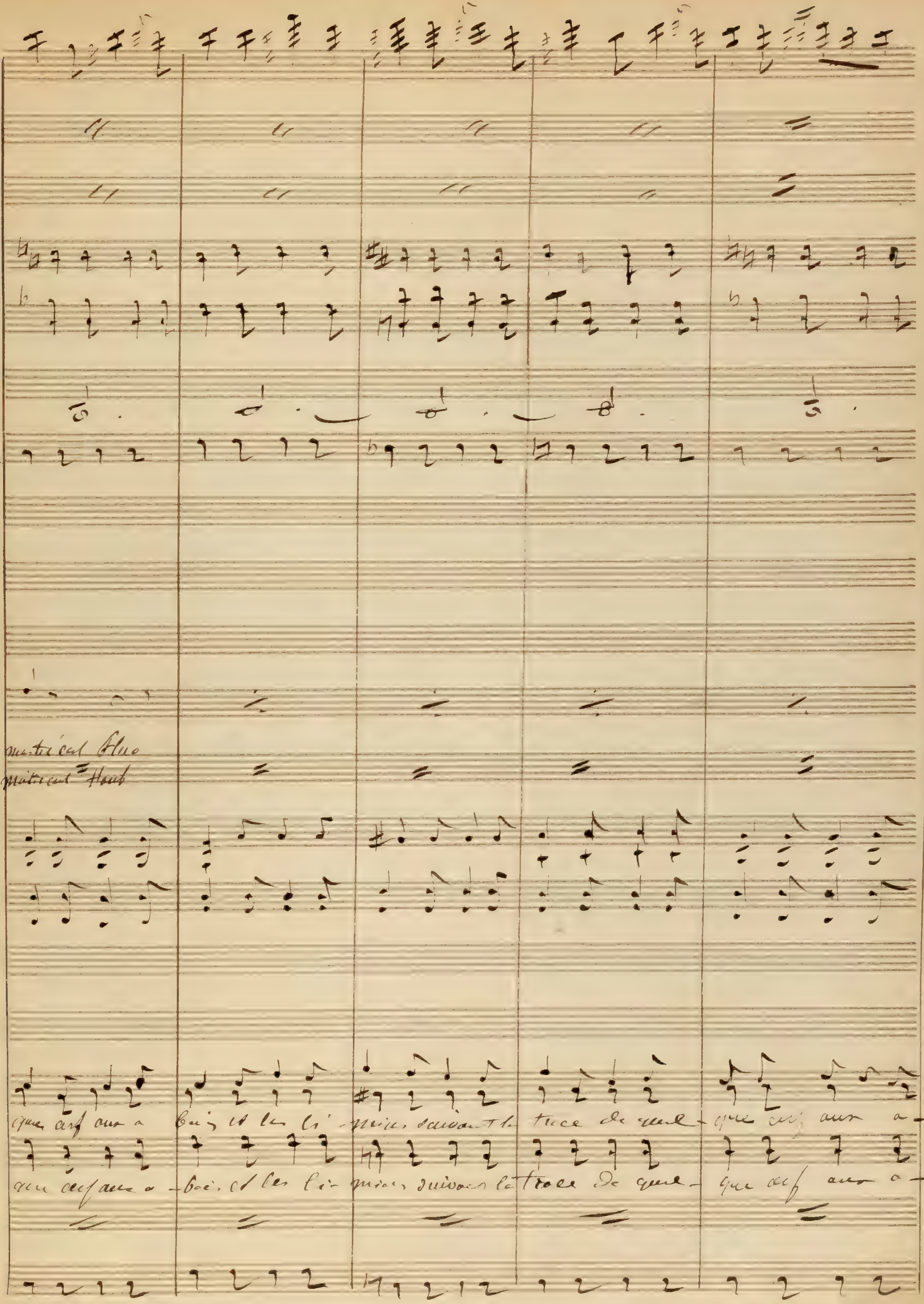
1er mouvement

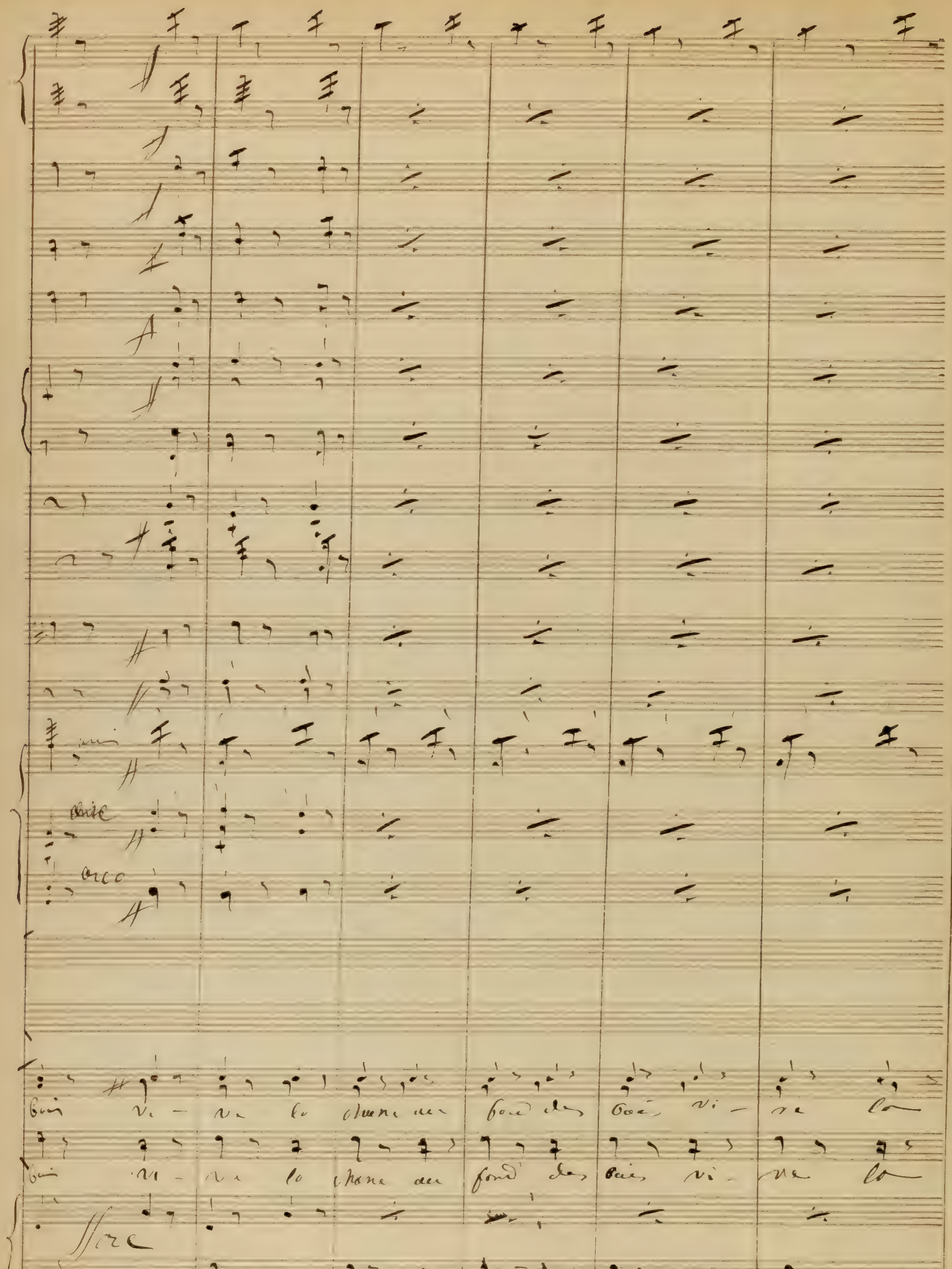


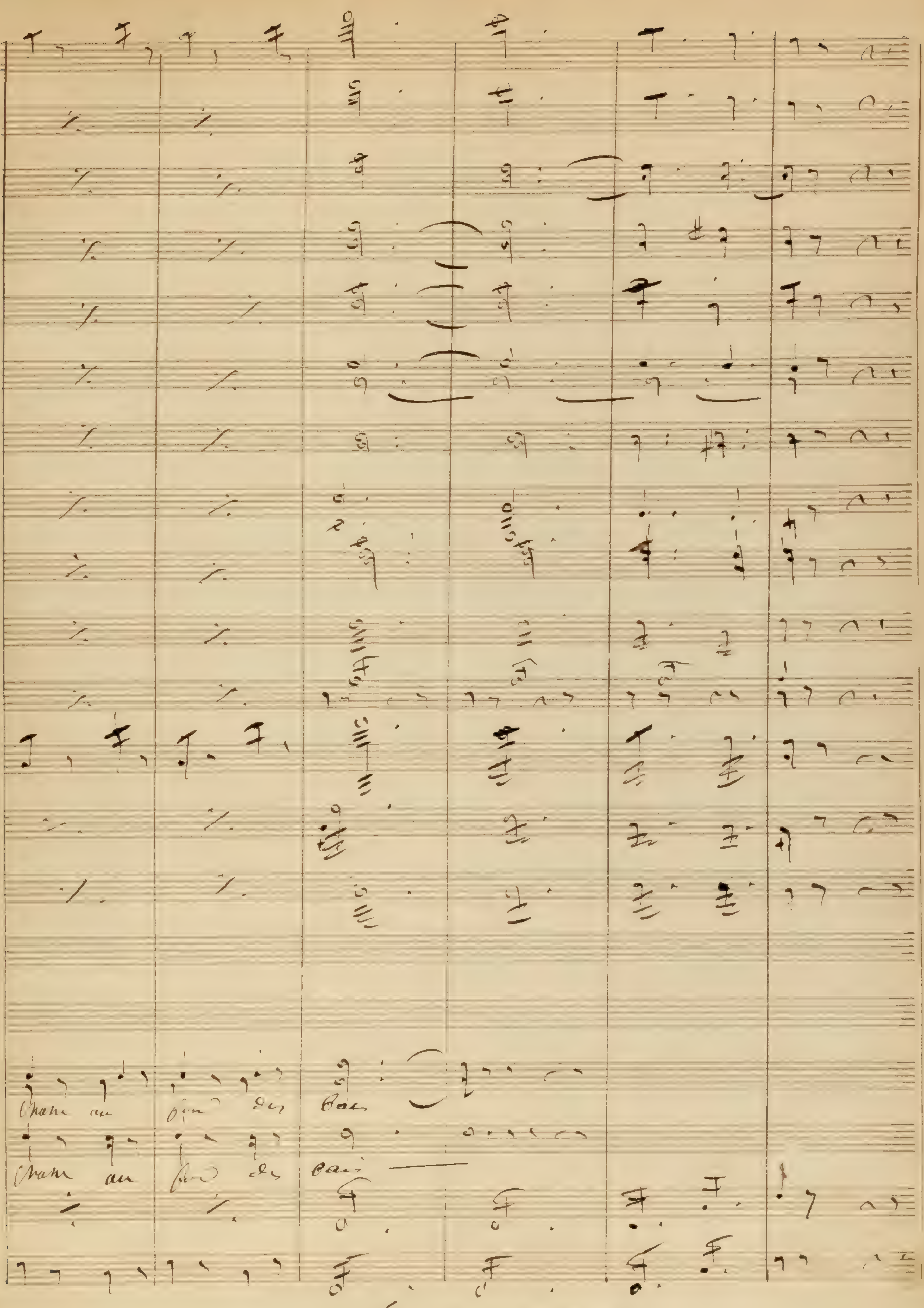

vive la chasse au fond des bois
Et les li-miers suivent la
vive la chasse au fond des bois
et les li-miers suivent la


amis chan - tons
vive la

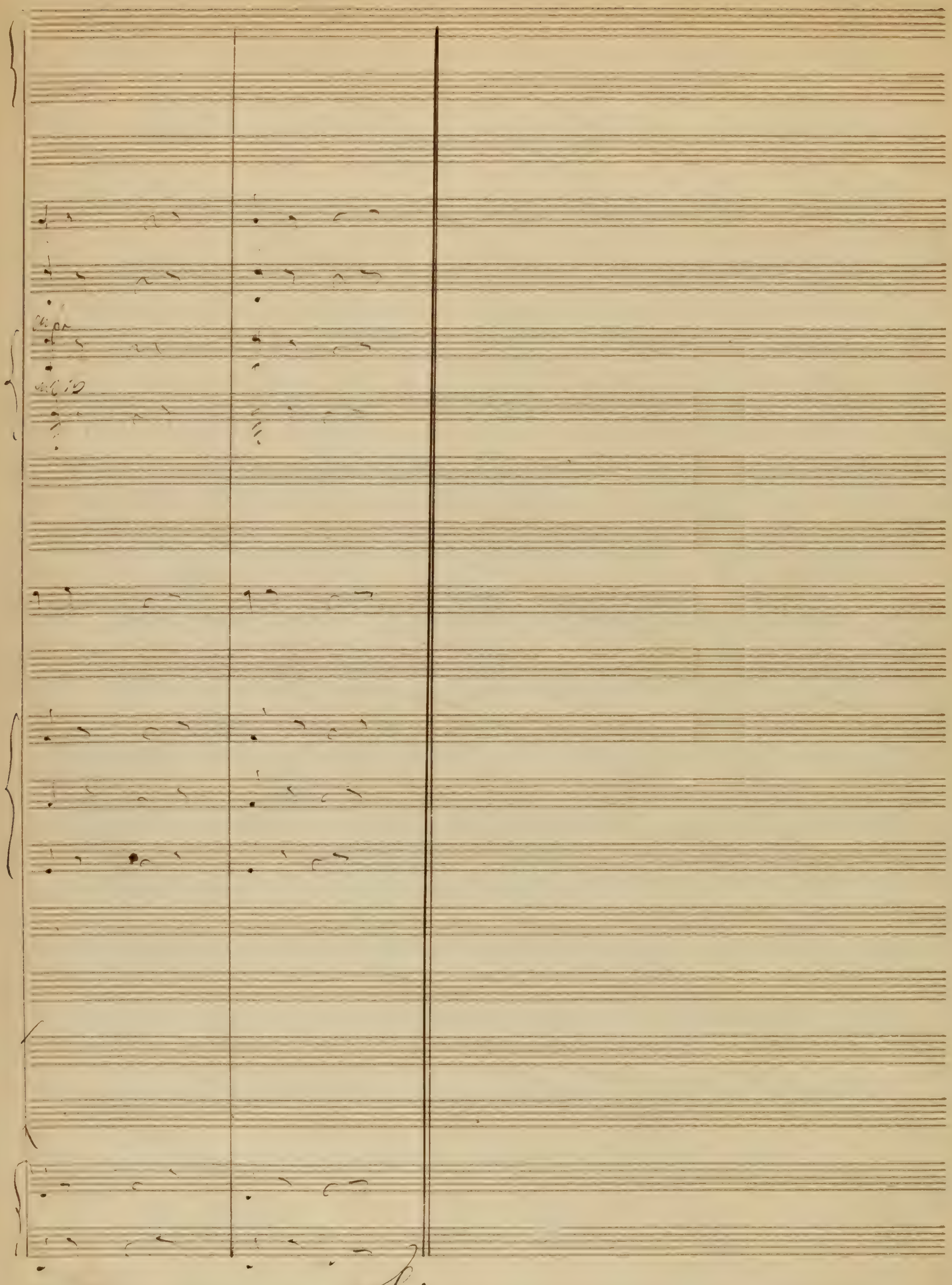

col piccolo
Solo
col Flo
pizz
pizz
Chasse voici la chasse au fond des bois et les limiers suivent la trace de quel
Chasse voici la chasse au fond des bois et les limiers suivent la trace de quel


que cerf aux a- bois et les li- miers, suivant la trace de quel- que cerf aux a-
aux cerf aux a- bois, et les li- miers suivant la trace de quel- que cerf aux a-


arco



la tête tombe



(Fin)